

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3419.

SATURDAY, MAY 6, 1893.

THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN.
Albemarle-street, Piccadilly, W.
HENRY CRAIK, Esq., C.B. LL.D., will THIS DAY (SATURDAY), May 6th, at Three o'clock, begin a Course of Three Lectures 'On 1. Johnson and Milton; 2. Johnson and Swift; 3. Johnson and Wesley.' Subscription to this Course, Half-a-Guinea. To all the Courses in the Season, Two Guineas.

ROYAL GEOGRAPHICAL SOCIETY.—The ANNUAL DINNER of the Society will take place at the Whitehall Rooms, Hôtel Métropole, at Half-past seven o'clock, on SATURDAY, May 13th, the Right Honourable SIR MOUNTSTUART GRANT DUFF, G.C.S.I. C.B. F.R.S., President, in the Chair.
Those Fellows who purpose Dining on the occasion are requested to leave their names at the Society's Office. Dinner charge 25s.—Tickets to be had at 1, Saville-row, W. The friends of Fellows are also admissible to the Dinner.

ROYAL SOCIETY OF LITERATURE.

At the ANNIVERSARY MEETING, held on April 26th, the following OFFICERS and COUNCIL were elected for the year 1893-94:—

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ARCHITECTURAL PUBLICATION SOCIETY.

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A GENERAL MEETING of Subscribers will be held on THURSDAY, May 11, at No. 3, CONDUIT-STREET, W., to receive the Report of the Committee and the Statement of Accounts to March 31, 1893; to arrange for the Discontinuation of the Society and Winding-up of its affairs; and other business. The Chair will be taken at 4 p.m. precisely.

ARTHUR CATES, Hon. Sec.

7, Whitehall Yard, S.W., April 18, 1893.

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Public Libraries and others desiring to secure one of the few remaining copies still available, or to complete their Sets, are requested to apply immediately to the undersigned. The present opportunity of completing Sets will shortly cease, as the affairs of the Society will be at once wound up, and the surplus copies destroyed.

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NOTICE.

In The **TEMPLE BAR** MAGAZINE for May, 1893, Miss Mary Cholmondeley, the Author of 'The Danvers Jewels,' &c., continues her Story of **DIANA TEMPEST**; there is an Article on **DR. NANSEN at HOME**, by Mrs. Tweedie; a Poem, entitled **CONTESTATIO**, by Maarten Maartens, and also the continuation of his Serial Story The **GREATER GLORY**; and among other Articles and Stories may be mentioned The **SLEEPING PREMIER** (Lord North), **IDLE HOURS in PÉRIGORD**, by the Author of 'Way-faring in France,' &c.; and **ENGLISH WHIST and ENGLISH WHIST-PLAYERS**.

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LITERATURE

Essays and Addresses. By the Right Hon. Arthur J. Balfour, M.P. (Edinburgh, Douglas.)

IN this volume Mr. Balfour has brought together addresses delivered to various audiences, and essays contributed to magazines during the last eleven years. If for nothing else, the book would be interesting as affording a glimpse of the literary pursuits of a statesman holding, during most of these years, offices which have been anything but sinecures. It is one of the most delightful and encouraging features about English public life as compared with that of most other countries, that our statesmen still have the ability and find the time to diversify the cares of parliamentary management by giving addresses on 'Nothing,' on 'Homer,' or on 'The Pleasures of Reading,' and by writing on Cobden, on Fox, or on Berkeley. This book is also remarkable for the large range of subjects with which it deals. The first three essays, about 'The Pleasures of Reading,' 'Berkeley,' and 'Handel,' are more purely literary criticism than the four remaining ones, which, though not actually concerned with current politics, have a more practical bearing upon life and upon politics in their Aristotelian sense. The first three are certainly the best in the book, partly perhaps for this reason, but chiefly because their subjects all arouse unqualified enthusiasm in the author—an enthusiasm which is easily communicated to the reader by the lucid and epigrammatic style in which Mr. Balfour clothes his views.

'The Pleasures of Reading,' an address delivered at St. Andrews University, is a protest against certain views enunciated by Mr. Frederic Harrison, who in his 'Choice of Books' denounces miscellaneous reading, and would restrict to about forty volumes the list of books to be perused. This position it is not particularly difficult to demolish, and it would have been scarcely worth doing if Mr. Balfour had not made the occasion a pretext for enlarging on the delights of reading, quite apart from any solid instruction which it may bring us. The essay is quite in the vein of Montaigne, and, in fact, much of it is little more than an elaboration of a well-known passage, in

which Montaigne describes his method of reading:—

"I do not search and toss over Books, but for an honest recreation to please, and pastime to delight my selfe: or if I studie, I onely endeavour to find out the knowledge that teacheth or handleth the knowledge of my selfe.....If in reading I fortune to meet with any difficult points, I fret not my selfe about them, but after I have given them a charge or two, I leave them as I found them. Should I earnestly plod upon them, I should loose both time and my selfe, for I have a skipping wit."

Compare with this Mr. Balfour:—

"The habit of always requiring some reward for knowledge beyond the knowledge itself, be that reward some material prize or be it what is vaguely called self-improvement, is one with which I confess I have little sympathy, fostered though it is by the whole scheme of our modern education";

to which may be added this most praiseworthy passage, directed against the class of conscientious readers:—

"These unfortunate persons apparently read a book, principally with the object of getting to the end of it. They reach the word 'Finis' with the same sensation of triumph as an Indian feels who strings a fresh scalp to his girdle. They are not happy unless they mark by some definite performance each step in the weary path of self-improvement.....To skip, according to their literary code, is a species of cheating; it is a mode of obtaining credit for erudition on false pretences; a plan by which the advantages of learning are surreptitiously obtained by those who have not won them by honest toil. But all this is quite wrong. In matters literary works have no saving efficacy. He has only half learnt the art of reading who has not added to it the even more refined accomplishment of skipping and of skimming; and the first step has not been taken in the direction of making literature a pleasure until interest in the subject, and not the desire to spare (so to speak) the author's feelings, or to accomplish an appointed task, is the motive of the reader."

The essay also contains a convincing refutation of the common opinion that it is too much reading that makes the pedant dull, and a timely warning against allowing English literature to be engulfed in the all-devouring maw of the examination system.

The essay on Berkeley does not deal with his philosophical opinions at all, except by allusion, but is a biographical study suggested by the appearance of Prof. Fraser's volume among the "Philosophical Classics." Berkeley, who can with Hume claim the distinction among British philosophers of possessing an easy literary style, may almost be said to have formed one of that charmed literary circle of Anne's reign. As everybody knows, he enjoyed the friendship of Addison, Steele, Swift, and Pope, and shared in the almost unique advantages for the literary man which the statesmen of that age provided for the first three. Mr. Balfour discusses Macaulay's theory that the high social position which writers then held, and the high rewards which were given to them, were due to the desire among ministers of encouraging the leaders of popular opinion to support them; but, as Mr. Balfour points out, this desire was just as strong in Walpole, and, it may be added, in Bute, but we never hear of Walpole's hacks or of Bute's, among whom were Smollett and Dr. Johnson, attaining anything like the social eminence of Addison or of Swift. The reason is probably, as it

is here given, that it was a mere case of coincidence between such enlightened and accomplished ministers as Somers and Bolingbroke, and such socially delightful writers as Addison and Swift; in fact, Macaulay half inclines to this view himself. Some point, as could only be expected, is made here of Berkeley's interesting and curious pamphlet on Ireland, in which he seems to have had the advantage of agreeing in the main with the late Chief Secretary for Ireland, who remarks characteristically that "Irish patriotism took the form then, as it has often done since, not so much of helping Ireland as of thwarting England."

The essay on Handel contains a short biography of the composer and an enthusiastic estimate of his oratorios. Though, as is here admitted, music has advanced enormously since Handel's time, the admiration for Handel has gone on increasing in England, and it seems almost impossible to conceive the state of mind of a cultivated man like Hearne, who complained bitterly of the Sheldonian being invaded by "that German fellow Handel with his lousy crew of musicians": at any rate, the man who thought like this nowadays would pay the tribute of hypocrisy to the prevalent admiration. We entirely agree with Mr. Balfour in his defence of Handel against the charge of illegitimate plagiarism. He undoubtedly appropriated ideas from some of his predecessors with the utmost boldness; so did Shakspeare; but the debtor really in both cases is the obscure author from whom the phrase or the idea was borrowed, not the genius who to a certain extent glorified him by condescending to incorporate the idea in his own immortal work. Less defensible appears to be the contention that the reason why Passion music, or music written for a mass, is at a disadvantage (if that be the case) with respect to oratorio, is that the former are limited by their form and liturgical character. The evidence seems rather to point to the view that the more concentrated an art is on some definite ideal, especially a religious one, and the more bound it is by certain immutable rules of construction, the greater chance it has of attaining to perfection. Greek sculpture, Italian painting, the art of Velazquez, all illustrate this; and Gluck's 'Orfeo'—perhaps the most perfect opera ever written—is also the most conventional and the most bound by the limits imposed by the age. As a closing remark on this essay it may be suggested that the word by which Mr. Balfour is seeking to express that characteristic of modern music which is not pathos, "nor grief, nor joy, nor despair, nor merriment," is found in the German "Weltschmerz," for which there is no adequate English equivalent.

The four remaining essays are on 'Cobden and the Manchester School,' 'Politics and Political Economy,' 'A Fragment on Progress,' and 'The Religion of Humanity.' Though more brilliantly written than the first three and more full of epigram, they are not so pleasing owing to a certain polemical tone which runs through them all. They are all conceived more or less from the point of view of the cold objector, whose business it is to damp crude and unreasoning enthusiasms. It is a necessary task to undertake, and we must confess to finding ourselves in

agreement with most of the author's contentions, but at the same time it is a rather thankless task from the literary point of view. The essay on Cobden is a review of Mr. Morley's book on the subject, and is, perhaps, warranted by the exaggerated adulation which it has been the custom to pay to him and other prophets of the Manchester School. But while the essay is useful in exposing the occasionally unscrupulous forms of argument employed by Cobden and other free-traders, and in showing the peculiar dangers which attend the doctrinaire politician with the *idée fixe*, the essay is a mistake in that it would almost lead the reader to suppose that Mr. Balfour sees nothing at all to admire in his subject, and that Cobden was little more than an unscrupulous agitator who made it his object to stimulate class rivalry. The address on 'Politics and Political Economy' is written in a much pleasanter vein. It points out the danger which meets a statesman who either neglects political economy or treats it too exclusively as a fetish. Political economy, as Mr. Balfour says, and as Mr. Ruskin has said before him in more exaggerated language, is merely a science concerned with the production and distribution of wealth, so that it is absurd for a statesman, who must necessarily be guided by other considerations also in the formation of his policy, to consider it a sufficient argument against a measure to say that it violates a principle of political economy. But the other danger, which consists in relegating political economy to Saturn, is that which is more to be apprehended at the present day. "Burning," as our author puts it, "with a desire to remedy the ills they see on every side, certain philanthropists are impatient of a science which is apt to beget a wise, if chilling, scepticism as to the efficacy of short cuts to universal happiness." It might have been wished that Mr. Balfour had insisted more on this aspect of the question than on the other.

'A Fragment on Progress' is a most interesting and suggestive address, directed against vague vapourings about the inevitable tendency of the human race to advance. The author shows that neither from history nor from science is it possible to conclude that progress towards better things is a universal law. In spite of all that Darwin and Weismann have told us, or even because of that, we must recognize that the laws of heredity are so uncertain and unfathomable that little can be deduced from them, and it is at least doubtful if the action of the State is always progressively beneficial; the arguments of those who think that it is are legitimately parodied in this passage:—

"We are all familiar with that numerous class who see in political changes the main interest of the Past, and their main hopes of the Future; who if asked what they mean by Progress, will tell you Reform; and if asked what they mean by Reform, will tell you, 'An alteration of the State Constitution,' and if asked why they desire an alteration of the State Constitution, will tell you, 'In order to carry on more rapidly and effectively the work of Progress.'"

The paper on 'The Religion of Humanity' was read before the Church Congress in 1888. It is sufficient to say of it that it is a comparative study of the advantages offered by Christianity and Positivism, concluding

without much difficulty in favour of the former. It does not profess to deal with the larger and more important question of the proofs to be adduced in favour of either system. The most valuable part of the paper is that which shows the absolute necessity for some warmer feeling than that of philosophy—in other words, for some form of emotional religion—for the guidance of men's lives.

A last word must be said for Mr. Balfour's admirable epigrams, which scintillate throughout the book, and would alone make it worth reading. Two, and only two, may perhaps be quoted, not because they are the best, but as they are the first that come to hand. Speaking of the Positivist sanction for morality, he asks, "Can we seriously regard it as an improvement in the scheme of the universe that Infinite Justice and Infinite Mercy should be dethroned for the purpose of putting in their place an apotheosized Mrs. Grundy?" And he damps the ardour of authors ambitious of posthumous fame by the dry observation that "literary immortality is an unsubstantial fiction devised by literary artists for their own especial consolation."

The Hibbert Lectures, 1892: Lectures on the Origin and Growth of Religion, as illustrated by the Religion of the Ancient Hebrews. By C. G. Montefiore. (Williams & Norgate.)

MR. MONTEFIORE introduces his lectures with the following modest statement:—

"My purpose in these lectures is to give a short history, as clear as I can make it, of the Religion of the Old Testament. By this I mean that I have endeavoured to group the religious material contained in that book in chronological order, and to trace the historical development, which then becomes visible, from the beginning to its end. This beginning has been but lightly touched upon, partly because of its extreme obscurity and partly because of my own insufficient equipment to deal adequately with so complex a problem; but more space has thus been won for the delineation of that phase of the Jewish religion in which it stood at the close of the Old Testament period, and on the lines of which it was destined to develop for many subsequent centuries."

Yet, in spite of his resolution not to indulge in speculation concerning the early epoch of Israelitish history, the author devotes to it a part of the first lecture, which treats of the origin and foundation of the Hebrew religion. Mr. Montefiore agrees with the critical school that there is "no indisputably authentic and homogeneous writings older than the eighth century B.C.," but he is, on the other hand, more conservative in his division of the three periods of Hebrew history up to the eighth century, viz. (a) the age of the Patriarchs, a prehistoric period; (b) the Mosaic age, the beginning of history; (c) the preprophetic age, from Moses to the eighth century. "The patriarchal age of the Hebrews," says Mr. Montefiore, "corresponds with the heroic age in Greece." The second period is the age of Moses and Joshua, of the exodus from Egypt, and of the settlement in Canaan. The lecturer gives the following explanation why criticism regards Moses so differently from the Patriarchs:—

"The historic reality of Moses is mainly a matter of inference. Yet any one can see that there is a real difference between the narratives of Genesis and those of the remaining books of the Pentateuch. In the former, we deal with individuals; in the latter, with a people and its leaders. The strong and uniform tradition that Israel's religious and national life began with the deliverance from Egypt and the entry into Canaan, accepted and emphasized by the eighth century prophets as well as the authors of the Pentateuch, is not to be lightly set aside."

The same argument, however, could, in our opinion, be applied also to the history of Jacob, which is emphasized by Hosea xii. 3 to 6 as well as in the Pentateuch. We may add that Hosea gives the name of Jacob, whilst in the thirteenth verse he says, "And by a prophet the Lord brought Israel out of Egypt," without mentioning Moses. "The third period extends from the end of the Mosaic age to the eighth century prophets." In spite of the clear indications in Judges v. 4 and Deuteronomy xxxiii. 2 that Yahveh was worshipped in Edom, to which Sinai belonged, Mr. Montefiore still thinks it worth his while to discuss the strange idea of Yahveh having been borrowed from the Kenites. The prophets who inveigh against the gods of Moab, Ammon, and Canaan never speak of the God of Edom, who must have been known to them. And that deference can only be explained by the fact that Edom worshipped Yahveh, and that from Edom Israel borrowed Yahveh. In the second lecture, which embraces the period from the Mosaic age to the eighth century, the passages best worth looking at are those in which Mr. Montefiore speaks of the seer, the prophet, and the Nazarites, the last of whom might have been the fore-runners of the priests. In the following chapters Mr. Montefiore moves on firm ground, and guides his readers dexterously, thanks to his comprehensive knowledge of Biblical criticism.

The last two bring the reader to the borders of Rabbinism, a subject introduced for the first time in lectures on the ancient Hebrews. The following summary of the Jewish religion of this epoch is excellent. Mr. Montefiore says:—

"Both in biblical and post-biblical times, Judaism was more deeply concerned with practice than with doctrine. Upon the theoretical side, religious imagination exercised an unfettered play; there was no crystallization into dogma, no formal delimitation of creed. Judaism remained for a long while very simple, and withal very incoherent. Its doctrines were inarticulate, almost chaotic; its conception of God was full of contradictions. It needed accommodation and readjustment as soon as it came in contact with, and claimed to satisfy, a philosophical trained intelligence. But it was fully able to quicken and to satisfy the religious aspirations of ordinary men. We can see now that one part of their religion was inconsistent with another; but unperceived inconsistencies did not prevent their religious ideas from becoming and producing for them all that less jarring and incongruous doctrines can produce or become for ourselves."

Further on Mr. Montefiore deals with the conception of God and His relation to Israel, and his remarks on this point are the most thoroughly thought out in his interesting volume. The last lecture treats of the law

and its influence. The lecturer says rightly:—

"As the Canon of Scripture became fixed, the sacred writing tended to acquire a more exclusive and overwhelming authority. The Scriptures were for the Jews their all-in-all. From them they sought counsel, edification, enlightenment, and happiness; out of them they sharpened their wits and fed their imagination. Intellect and phantasy, head and heart, drew their sustenance from the Torah. Jurisprudence and morality, religious form and religious substance, were all mingled together, for they were all branches of the law, and the study of Scripture was the basis of them all."

Here Mr. Montefiore mentions the difficulties which even Hebrew scholars feel in grasping the interpretation of the law as taught by the rabbis, saying rightly that "the sovereignty of the law in its operations and results is only to be proved and illustrated by the rabbinical literature." Hebrew scholars and theologians are usually not so familiar with the post-Biblical idiom as to understand the rabbinical writings. Mr. Montefiore, in showing the effect of the law upon morality and religion, adduces a great number of sayings found in rabbinical writings. We regret that approximate dates of these are not supplied. Quotations from Maimonides (eleventh century) and the prayer books, German and Portuguese rites, ought not to have been adduced for comparison with the early epoch which Mr. Montefiore has in view. Perhaps polemical passages against St. Paul are also out of place.

It is worth while quoting the lecturer's final observations, although his speculations about a future reform have nothing to do with the subject of the lectures, but rather belong to the domain of speculative theology:—

"Is any permanent reform of Judaism within the limits of possibility? Can Judaism burst the bonds of legalism and particularism and remain Judaism still? That is a question which it is for the future to answer, and for the future alone. It may be that those who dream of a prophetic Judaism, which shall be as spiritual as the religion of Jesus, and even more universal than the religion of Paul, are the victims of delusion. But, at any rate, the labour which they may give, and the fidelity which they may show, to this delusion, cannot be thrown away. They will not be the only men who have worked for a delusion, and have yet benefited the world. For their devotion to the cause of an imaginary Judaism remains devotion to the cause of God."

The appendix treats of two important points: (1) the date of the Decalogue, the composition of which the lecturer assigns to the eighth or seventh century; (2) the legal evasion of the law, by Mr. S. Schechter. Altogether Mr. Montefiore's book is clear and modest, and may be considered as one of the best on the subject.

The Campaign of Waterloo: a Military History. By John Codman Ropes. (Putnam's Sons.)

MR. ROPES commences his preface with the remark that "the need of another narrative of the campaign of Waterloo may not be at first sight apparent." That such is the opinion of the large majority of even well-educated persons cannot be doubted, for a whole literature has been devoted to the

subject, and Mr. Ropes himself, in his "Partial List of Works relating to the Campaign," mentions no fewer than ninety-six books. Moreover the campaign really lasted only five days, and was confined to a very small extent of territory. Still Mr. Ropes gives plausible reasons for adding yet another to the long catalogue of Waterloo works. The Emperor in exile at St. Helena was unable to verify or correct his narrative by referring to documents or consulting with eye-witnesses. His chief commanders during the campaign "rendered little assistance to the historian," and till quite recently several important facts remained unknown. Besides, partisanship has coloured the criticisms and histories alike of Prussian, French, and English writers. There was, therefore, room for another writer to bring the history of the famous campaign up to date, to marshal the evidence, and to present conflicting statements and criticisms in a clear fashion. Mr. Ropes is an American and a civilian, and thus free from national or professional prejudice. He seems at the same time to be well versed in at least the theory and history of war. Finally, he is a lawyer, and therefore by training accustomed to arrange and weigh testimony with method and cold impartiality.

It is singular how greatly Napoleon's plan of campaign has been misunderstood and misrepresented. The general theory has been that he sought to throw himself between the Prussian and British armies in order to wedge himself in and then defeat each army in succession. Mr. Ropes—supporting his view on the statements of Napoleon himself, Wellington, and Clausewitz—asserts that the Emperor's plan was to throw himself first on the impetuous Blücher, who would be more ready to accept battle, even if not fully concentrated, than the cautious Wellington, and having beaten the Prussians then to attack the British. Clausewitz puts the matter very clearly when he says:—

"The space intervening between two armies cannot be made an object of operation. It would have been very unfortunate if a commander like Buonaparte, having to deal with an enemy twice his force, instead of falling on the one half with his united strength, had lighted on the empty interval, and thus made a blow in the air, whilst he can only double his own force by the strictest economy of that material."

It is not inconsistent with Mr. Ropes's interpretation of Napoleon's intentions that he detached Ney on his left flank with a view to seizing the point—Quatrebras—by which the English must pass if they wished to come to the assistance of the Prussians. Ney's was, after all, but a flanking party, and it was always open to Napoleon to use a portion of it in his attack on the Prussians.

The extent of the lassitude alike of mind and body which many actors have considered one of the causes of the Emperor's failure in his last campaign seems to have been exaggerated. Increased age, stoutness, and the existence of painful maladies which rendered it difficult for him to remain long hours in the saddle, no doubt tended to diminish the activity of body and mind which had characterized Napoleon during

his earlier campaigns; but, as Mr. Ropes remarks,

"the standard by which the Napoleon of 1815 is tested is no ordinary standard, and it may well be that, although he may have failed to come up to the high mark which he formerly attained, we shall nevertheless find in this campaign of Waterloo no conspicuous lack of ordinary activity and energy."

A few facts by which we can measure the Emperor's activity during the campaign may be interesting. The Emperor quitted Paris at 3.30 A.M. on the 12th of June, arriving at Avesnes on the afternoon of the 14th, necessarily obtaining very little sleep on the road. On the evening of the 14th he must have sat up till late making the necessary dispositions. The next morning he was in the saddle at 3 A.M., and did not dismount till nearly 9 P.M. After three hours' repose Ney called and spent an hour and a half with him. A little before 5 A.M. Soult sent to Ney an order, no doubt dictated by the Emperor, and we find the latter at 8 A.M. dictating a letter to Count Flahaut. He then seems to have been occupied with issuing general orders and writing despatches till he quitted Charleroi for Fleurus soon after nine. The rest of the day he spent reconnoitring and directing the battle of Ligny, which ended at 9.30 P.M. At 11 P.M. the Emperor arrived at Fleurus, where he passed the night. We know that on the morning of the 17th Napoleon slept late, and probably only commenced the business of the day by an audience at 8 A.M. to Comte Flahaut, who had returned from Ney with an account of the battle of Quatrebras. The Emperor mounted his horse and rode to the field of the previous day's battle. Thence, about 1 P.M., he drove in his carriage to Quatrebras, where he mounted his charger and directed the pursuit of the British. Notwithstanding the fatigue of the previous day, he at 1 A.M. of the 18th of June mounted his horse, and spent some two hours riding and walking in the mud and rain along the line of outposts, anxious to convince himself that Wellington was not retiring. Whether after his return to his headquarters he took any rest we know not. We find him, however, receiving reports about 7.30 A.M. He then rode along the front of his army, subsequently occupying himself with marshalling his troops and dictating orders till after eleven. It has been alleged that he passed most of the day sitting at a table, occasionally nodding in sleep; but this period of asserted lethargy must have been short, for we find him at 4 P.M. riding off to take personal command of his right wing, then hardly pressed by the Prussians, and remaining on that part of the field till nearly 7 P.M., when he returned to the centre. From the above it is clear that he was not wanting in bodily activity. As to mental lethargy, Mr. Ropes thinks that charge also unfounded. He certainly showed none on the 15th of June; but it is alleged that, seeing that time was all-important to him, on the 16th he should have attacked the Prussians earlier in the day, instead of waiting till between two and three in the afternoon. The truth is that he deliberately delayed till Ney was ready, or ought to have been ready, to force the position of Quatrebras and then fall on Blücher's right flank. That

he wasted a great portion of the following morning is undeniable. Mr. Ropes thus comments on his inactivity:—

"Up to this moment we have seen him as active, as sagacious, as energetic as ever. But it would certainly seem that on this morning of the 17th he was not up to the mark. He probably was greatly fatigued, and we need not wonder at it. . . . He had been on the move night and day. He had had to decide at the moment the most important questions, he had had to undertake the gravest responsibilities. There was a natural reaction. The Emperor yielded to the sense of fatigue. He put off the execution of the next part of his plan. He moreover neglected to ascertain the facts of the situation, and hence was unaware until too late of the great opportunity thus presented to him."

When Napoleon did at length set his army in motion, he displayed the utmost activity and energy, being constantly with the vanguard and urging the pursuit with feverish vigour. Clearly on the morning of the 18th he should have attacked as soon after daybreak as his men had breakfasted, for it was most important to crush Wellington before the Prussians could come to the assistance of the Anglo-Dutch army. He no doubt thought that Grouchy would take care of the Prussians, and, intending to attack about 9 A.M., deferred the commencement of the action for a couple of hours on the representation of Drouot that until the expiration of that time the ground would be too wet to be suitable for the movements of artillery.

Mr. Ropes points out, in mitigation of Ney's slowness alike on the 16th and the 17th, that Ney took command of the left wing late on the afternoon of the 15th, accompanied by only one staff officer. He therefore had no time to get in touch with his force, or to reconnoitre the ground. Some of his subordinates, moreover, showed a want of energy, and the staff officers of corps and divisions seem to have been sadly wanting in activity. Indeed, the whole of the French staff appears to have been, to say the least of it, indifferent. Even Soult, the Major-General of the army, was either ignorant of his duties or incapable of performing them.

The old controversy as to Grouchy's conduct is reopened by the author, who shows that the marshal was at least disingenuous in his attempted exculpation. Mr. Ropes sums up distinctly against him, and though we cannot acquit the Emperor himself of blame, we must admit that had Grouchy possessed as much capacity as experience, he would have followed Gerard's advice and have marched to the sound of the cannon:—

"If he could not prevent the Prussians from joining the English, he might at any rate be able to prevent them from attacking the French. If he should cross the Dyle at Moustier and Ottignies, and move directly towards the line of march which they must take in order to attack the French, their march, if he arrived in time, would assuredly be suspended. This was, at any rate, the thing to try to do."

That Napoleon expected that the marshal would attempt this very operation is certain, for in the recently published memoirs of Marbot we are told that this officer was, by an order brought by one of the imperial aides-de-camp, directed to approach the Dyle and push reconnaissances as far as

the bridges of Moustier and Ottignies. Mr. Ropes, by the way, discovers an inaccuracy in the universal statements that the opening cannonade of Waterloo was heard by Grouchy at Sart à Walhain. The author proves most conclusively that it was at Walhain, much nearer the bridges, that the marshal heard the guns.

Passing from Napoleon to his great adversary, Mr. Ropes enters into a minute analysis and criticism of Wellington's strategy and dispositions during the campaign; but the subject is so wide that we must confine ourselves to a very few lines of summary. Mr. Ropes has, we think, established that there was no definite understanding between the Duke and Blücher as to the steps to be taken in the event of an invasion of Belgium; and that the Duke, in the excess of his caution, delayed—to the great peril of the allies—issuing the order for concentration at Quatrebras several hours after he had received information that Napoleon was massing his forces in front of Blücher. He also believes that he has established another point, viz., that it was not "until the early morning hours of the 18th that Blücher was able to give Wellington definite assurance of his support in the battle of Waterloo." There is some little uncertainty as to the time when Wellington did receive this assurance, but it is possible that he did not receive it till 2 A.M. on the 18th. There is, however, in connexion with this subject a story which, though supported on fairly good evidence, we do not feel disposed to accept—that during the night of the 17th–18th Wellington, having completed his dispositions, rode across country to Blücher, to obtain, at a personal interview, a distinct promise of support in the coming battle. It first appeared in 1835, in Lockhart's life of Napoleon, and Lockhart in a note says that "the fact of Wellington and Blücher having met between Ligny and Waterloo is well known to many of the superior officers in the Netherlands; but the writer of this compendium has never happened to see it in print." Lockhart, apparently, could quote no distinct evidence in support of his assertion.

"Lord Ellesmere, however, writing . . . under the inspiration of the Duke of Wellington, states, in a review of a biography of Blücher, that Lockhart is mistaken."

That would seem to dispose of the matter, for the Duke was the soul of truth, and his mind and memory were still vigorous when he told Lord Ellesmere that the anecdote was without foundation. On the other hand, there is a piece of evidence strongly confirmatory of Lockhart's statement. The Rev. Julian Young, in his journal, says that in 1833, while he was living in Hampshire, he paid a visit to Mr. Henry Pierrepont, father of Lady Charles Wellesley. On this occasion Mr. Pierrepont had just returned from Strathfieldsaye. In the course of the evening Mr. Pierrepont, speaking of the Duke, said, *à propos* of his famous charger Copenhagen and his endurance, that after a hard day on the 17th, the Duke at 8 P.M. dismounted at Waterloo, and had a hasty meal with Lord Fitzroy Somerset. Dinner over, he sent Lord Fitzroy off on some errand in order to get him out of the way. He then mounted Copenhagen, and, accompanied simply by an

orderly, rode off through the mud and rain to Wavre, twelve miles distant, only to find, to his disgust, that Blücher's tent was two miles further on:—

"However, I saw him, got the information I wanted from him, and made the best of my way homewards. Bad, however, was the best, for, by Jove, it was so dark that I fell into a deepish dyke by the roadside; and if it had not been for my orderly's assistance, I doubt if I should ever have got out. Thank God, there was no harm done to man or horse."

Here we have a positive statement by a gentleman of what had been heard by another gentleman only a few hours previously. Yet how can we reconcile this story with what was virtually the Duke's own contradiction of the anecdote some two or three years later? Again, look at the inherent improbabilities. The Duke, though very fond of Lord Fitzroy, was not a man to allow himself to be influenced by him or any one else. He could, moreover, thoroughly trust Lord Fitzroy's discretion. Why, therefore, did he not take Lord Fitzroy with him instead of a single orderly dragoon? Again, is it likely that the Duke would have gone himself on an errand on which he could well have dispatched Lord Fitzroy or some other confidential staff officer? The idea seems preposterous that the commander-in-chief, when the enemy were only a few hundreds of yards in his front and might attack him at 3.30 A.M., should have quitted his army for a ride over an unknown road in wet and darkness without knowing when he would be able to get back. Is it likely that he should have left his command without acquainting the next senior officer, or, at all events, the senior staff officer, that he would be absent for a few hours in case anything happened? Once more, that he was not missed by any of his staff during the four or five hours of his absence is incredible; and that he was not missed seems certain. Nevertheless, the story is confirmed by Mr. Coltman, a barrister now living, who says that he has often heard his father, the late Justice Coltman, tell the story, which he declared that he had heard from the Duke's own mouth during a particular visit to Strathfieldsaye in 1838. Notwithstanding the evidence in support of it, we cannot bring ourselves to accept the anecdote, so inherently improbable is it. The only way, however, to disprove it is to ascertain, if possible, if any officer saw the Duke at his quarters between 9 P.M. and midnight on the 17th of June. As the matter stands at present it is difficult to disbelieve the tale, yet almost impossible to accept it. After all, it is but an instance of historical curiosities, and it must be remembered that till the Military Exhibition, when conclusive evidence was produced, the place and date of the Duke's birth were matters of doubt.

Aristotle's Constitution of Athens. By J. E. Sandys, Litt.D. (Macmillan & Co.)

WHEN we consider the amount of laborious investigation represented by this edition, and call to mind the burdens of college and university administration—burdens ever increasing in volume, and constituting a real menace to the promotion of learning and research—we feel that the first duty of a

reviewer is to congratulate Dr. Sandys, both in his public and private capacity, on the successful completion of an arduous enterprise. Every reader will recognize not only that this work is the result of "the most unsparing labour and the most strenuous endeavour," but also that only the method and disciplined experience of a ripe scholar could have accomplished so much in so brief a space. The preparation of the "Index Græcitatibus" alone has been no inconsiderable task; it extends to forty pages, contains a complete list of the vocabulary with full citations, and distinguishes the new words and the words not recorded in the 'Index Aristotelicus.' The "Testimonia" have not been simply transferred from Rose, but enlarged by the addition of tacit quotations or paraphrases concealed in the grammarians and scholiasts, in Plutarch, Aristides, Michael Psellus, &c. What an editor of the 'Constitution of Athens' has to encounter in composing an introduction and critical and explanatory notes is exhibited in the conspectus of the bibliography, which enumerates more than 130 "writers of signed contributions in the department of periodical literature alone, apart from editions and translations and separate works." Much of this material is, of course, worthless, but the duty of examination and selection weighs heavily on a scrupulous scholar.

The introduction (a pattern of a well-digested summary) includes all necessary preliminary matter: a terse notice of the political literature of Greece before Aristotle; an outline—somewhat meagre this—of Aristotle's 'Politics'; an account of the general collection of Πολιτεῖαι, and of the two fragments of the Ἀθηναίων Πολιτεία found in the Fayum and published in 1880. The British Museum papyrus is described in detail: Dr. Sandys agrees with Mr. Kenyon and Blass that the MS. was written by four hands, not two, and follows the example of Van Leeuwen in giving statistics and illustrations of the use of compendia. The date of composition is placed between B.C. 328 and 325, Mr. Torr's argument (*Athen.*, Feb. 7th, 1891) being approved. The question of the authorship is more debatable ground. Dr. Sandys sums up the external and internal evidence with judicial impartiality, and pronounces the verdict that the book is substantially the work of Aristotle himself. We understand him to subscribe to the opinion of an American scholar, Prof. J. H. Wright, that the treatise "was written mainly by Aristotle, with perhaps the help of a pupil who prepared certain of the less important passages, the padding as it were: the work was then revised, but not rewritten by him." This is too complex an hypothesis, especially as Dr. Sandys has rebutted successfully the objections raised on the score of diction. Why these elaborate qualifications? The answer will be found in two sentences on p. li: "Doubtless in its manner of dealing with matters of history and particularly of chronology, side by side with much minuteness of detail on the subject of dates, there is evidence of occasional carelessness. There is sometimes a certain lack of intellectual force and vigour." But a few lines lower down the effect of these admissions is impaired by a limitation: "Much, perhaps too

much, has been made of such points." The contrary is in our opinion more true, that joy over the find has blinded many scholars to the weaknesses of the treatise. The defects of the historical sketch, and nothing but these defects, constitute the rock of offence. The narrative is ill proportioned, incoherent, superficial; it resembles a collection of excerpts, and is in places not intelligible without the aid of the authorities it copies. But these faults enter into the tissue and substance; we at any rate fail to distinguish any difference—either of method or of language and style—in the first forty-one chapters, and cannot grant the reasonableness of assuming a second hand wherever the statements seem erroneous. To us the book appears the work of one mind, and the issue simply this: is the execution such that it cannot be ascribed to Aristotle? This is not the place to enter upon the arguments on either side, but we should like to bring out what is not prominent in Dr. Sandys's introduction: the consequences of this debate to the historian of Greece. If these chapters be regarded as Aristotle's conception of an adequate and intelligible constitutional history, it will be necessary to modify our views of the nature of the philosopher's historical researches. Hitherto Aristotle has been set on a higher level than the rhetorical and antiquarian historians of the fourth century, whereas the author of the 'Constitution of Athens' is not superior to the fashions of his age. The verdict of modern criticism on the general character of authors such as Ephorus and the Athidographi cannot be set aside in deference to the eminence of Aristotle in science and philosophy. Thucydides towers above them; Xenophon with all his deficiencies is free from their vices; and if Aristotle preferred the newer writers, his reputation as an historian must suffer. It is certain that the spirit of the great age of Athens must be estimated from Pericles's funeral speech, not from the bald phrases of the 'Constitution of Athens.' It is in accordance with a sound principle to follow Xenophon rather than Aristotle, wherever the two are in opposition. Aristotle's 'Politics' has been almost a sacred book, but if the 'Politics' rests on data as insecure and fragmentary as parts of the 'Constitution of Athens,' distressing doubts suggest themselves about the accuracy of the facts and the value of the generalizations.

The critical notes record the readings of Mr. Kenyon, of Van Herwerden and Van Leeuwen, of Kaibel and Wilamowitz, and of Blass, thus furnishing a survey of the history of the text. Dr. Sandys has enjoyed an advantage denied to the first foreign editors: he has been able to inspect the papyrus itself, and declares that in passages imperfectly preserved it is safest to follow Mr. Kenyon's testimony as to the remains still visible. The 'Facsimile' is a deceitful guide in dark places, and certain decipherments of the Dutch edition and of Kaibel and Wilamowitz are illusory. The results of Dr. Blass's scrutiny of the MS. were published too late to be incorporated in the "Critical Notes," but are given in "Addenda Notulis Criticis," p. lxxviii, *sqq.* Some of these novelties are not to be taken inconsiderately: Blass finds in c. 16, 27, πολλάκις

ἐνθύμιον ἦν (not π. ἐθ[ρ]υλλ[αί]το) ὡς [ἡ] Πρωτοστράτου τυραννὶς ὁ ἐπὶ Κρόν[ον] βίος εἶη, and makes ἐνθύμιον ἦν equivalent to ἐνεθυμοῖντο, but Dr. Sandys hesitates with reason to accept this. The most interesting conjectures proposed by the editor are the following: c. 3, 13, ἀναποδοθεῖσων (for ἀντὶ τῶν δοθεῖσων): c. 38, 7, ἐπέ[σ]τελλον: c. 45, 3, αὐθημερὸν (for καθημερινόν) ἥδη μέλλοντα ἀποθνήσκειν: c. 54, 32, [ἀθλα] δὲ πρόκειται [κατὰ τὰ ψη]φίσματα τὰ ἐπὶ Κηφισοφώντος ἀρχοντας: c. 57, 26, δικάζουσι[ν] ἐν ἡλί[α]ι[α] καὶ ὑπαίθριοι. The last two passages are riddles which have exercised many minds, and the uncertainty of the evidence is exemplified by Blass's answers, c. 54, 32, [νῦν] δὲ πρόσκειται [καὶ Ἡ]φαίσ[τι]α ἐπὶ Κ. ἀ.: c. 57, 26, δικάζου[σιν] ἐν ἱερ[ῶ] καὶ ὑπαί[θ]ριοι. The restoration of the lacerated fragments at the end makes steady progress. Among the editor's suggestions we note col. 31, 1, τὰ δὲ [κ]ιβώτια ταῖς φυλαῖς [κατατίθενται] πρόσθεν [τῶν ἀρχόντων]: col. 31, 27, καὶ [π]ρο[δ]εῖ[ξ]ας αὐτῇ[ν] ἀνέχ[ου]ν τὸ γράμμα: here προδείξας hardly fits the verb δείκνυσθαι which follows; Blass proposes καὶ ὁρ[έ]ξας αὐτῇ[ν], οὐκ ἰδ[ὼ]ν τὸ γράμμα. Scope for ingenuity still remains, even outside the mutilated pages which begin with col. 31. Kontos's reading in c. 15, 17, [τῆς δὲ φωνῆς-ἐχάλλ]ασεν μικρον, wears a strange air. [διατάξ]α, c. 8, 10: [ἀγαπῶ]ντας τὸ αὐτόματον, c. 8, 28: πα[τ]ρά[ν]θρωποι, c. 16, 18, are not plausible. In c. 36, 14, ὅτε δὲ καὶ δόξειεν αὐτοῖς ἐκφέρειν, the suspicions of Van Leeuwen and Hude are justifiable. In c. 56, 38, εἰς [ἐμφανῶν κατάστασιν] ἢ ἐπὶ τρωπον αὐτὸν ἐγγράψαι,† the supplement stands condemned by the necessity of obelizing the words that follow.

The explanatory notes are excellent, and enriched with copious and pertinent quotations from Aristotle, and in particular the 'Politics.' Occasional slips are unavoidable in such a mass of details. Dr. Sandys interprets κατὰ πενθήμερον, c. 30, 24, "once every five days," not "for five days at a time," and yet speaks (p. 124a) of "each of the five days during which the Council sits." Thucydides (8, 86, 3), τῶν πεντακισχιλίων πάντες ἐν τῷ μέρει μεθέξουσιν, is rendered (p. 120b), "They will all be members of the 5,000 in turn," and no notice is taken of Grote's observations on this version. The abstract (p. lxiv) paraphrases ἐὰν μὴ πάσας ἀφῶσι Λακεδαιμόνιοι τὰς πόλεις, c. 34, 12, by "Sparta should be required to surrender all the cities that owed allegiance to her," but "the cities" are those of the Athenian ἀρχή. In c. 39, 9, τὸ συμμαχικὸν is rather "the Spartan confederacy" than "the fund for common defence"; and in the next sentence Mr. Poste is right in his rendering of συμπεθεῖν τὸν κεκτημένον ("the assent of the owner shall be obtained"). In many of the matters treated in the commentary the facts are so scanty and ambiguous that there is room for considerable divergence of opinion. We, for example, are sceptical about the identification of the βασιλεῖς in Solon's Law of Amnesty (Plut. 'Sol.' 19) with the four φυλοβασιλεῖς (p. 32a; cf. p. 214n.). We do not think that Aristotle's vague description of the position of the polemarch (c. 22, 9) can be squared with Herodotus's account of Marathon, or that the gentile names of Attic demes were introduced by Cleisthenes and

superseded old local titles (p. 82); but we grant that the editor's view has received, or may receive, support. A more serious drawback is the absence in various places of historical criticism. Caution is commendable, but Solon's law condemning neutrality is applicable to "faction" in the republic of learning. We appreciate the deep divisions among scholars and the shifting aspects of the controversy, and admit frankly that a systematic examination at each halting-place—first, of the relation of the 'Constitution of Athens' to other authorities; secondly, of the importance to be attached to its statements—is an extensive inquiry that could not have been completed in the time at the editor's disposal. It might even be argued that to canvass and estimate the value of the history is not the function of an editor. But Dr. Sandys himself, as his notes repeatedly show, perceives that in this book the literary problem and the historical problem are inseparable, and that more than an enumeration of divergencies is required to make a perfect edition.

The sort of omissions which we have noted may be illustrated by a few examples. There is no criticism of the account in c. 2 of the economical conditions of Attica, although that account appears at variance with the verses cited from Solon in c. 12, 27 *sqq.*, and with Dr. Sandys's note there on ὅπως ἀνέλεον. In c. 3 does Aristotle mean that there was a time when king, polemarch, and archon not only existed side by side, but also all held office for life? And what is the explanation of [καθάπερ] ἐπὶ Ἀκάστον τὰ ὄρκια ποιεῖν? Is the narrative of the building of the fleet in c. 22 to be accepted in all its details? How much truth is contained in the words τῶν στρατηγῶν ἐξαπορησάντων τοῖς πράγματι καὶ κηρυξάντων σφῆν ἕκαστον ἑαυτὸν, c. 23, 6—words which do not stand in Plutarch's quotation ('Them.' 10)? The commentary is silent. Aristotle's remarks (c. 32, 16) on the failure of the negotiations between the 400 and Sparta should have been contrasted with Thucydides's judgment (8, 91), that the extremists were ready to surrender not merely the maritime supremacy, but the fortifications of Athens itself. The sarcastic comments of Thucydides (8, 89) on the "ratting" of Theramenes and the moderates deserved mention in the note on c. 33, 10. The editor's explanation of the constitution proposed in 411 B.C. is hard to comprehend. The interpretation of λῆξις, the division or section, is vital. Now on p. 122b it is stated that "the 100 were to distribute themselves and the rest, i.e., the rest of the 5,000, into four divisions of 400 each"; but on p. 124a we find:—

"Those of the 5,000 who were over thirty years of age have been already divided into four groups determined by lot. The archons in each year have to draw lots for appointing 400 out of each of these groups to serve on one of the four successive councils."

Are there not here two distinct views of the size of the group or division? In dealing with the history of the thirty tyrants Dr. Sandys observes (p. 140a) that a second board of ten (Ar. c. 38, 16) is mentioned neither by Lysias nor by Xenophon. May it not be said that Xenophon's narrative not only ignores but excludes the existence of such a body? In Xenophon the govern-

ment in the city (τὸ κοινὸν, 'Hell.' 2, 4, 36, 37) appears opposed to the democrats in the Peiræus even after the arrival of Pausanias and the despatch of the Athenian envoys to Sparta (cf. Justin., 5, 10, 7). Where then are we to insert this second board favourable to the democrats? They were elected, according to Aristotle, "when the party in possession of the Peiræus and Munichia was getting the best of it in the war," and one Rhinon was influential among them. But if Isocrates, Lysias, and Xenophon, all contemporary authorities, be combined, it seems that Rhinon was a member of the first board of ten. For according to Isocrates (18, 17, 49) Rhinon was in office before the democrats proceeded to attack the fortifications of the city. According to Xenophon ('Hell.' 2, 4, 27, *sqq.*), it was when the democrats grew so strong as to bring up siege engines against the walls that the city party (οἱ ἐν τῷ καταλόγῳ) appealed to Sparta, the result being the arrival of Lysander and Libys, and the blockade of the Peiræus; οἱ δ' ἐν τῷ αὐτοῦ πάλιν αὐτὸ μέγα ἐφρόνον ἐπὶ Λυσάνδρῳ (ib. 29). Finally, Lysias (12, 54, *sqq.*) states precisely that the appeal to Sparta proceeded from the ten appointed on the overthrow of the thirty, i.e., from the first board of ten. This is a serious discrepancy which needs investigation. One word on the chronology of this period. The deposition of the thirty is placed at the end of December, 404 (p. 137b), or about January, 403 (p. 146b), on the evidence of Xen. 'Hell.' 2, 4, 21. The editor has overlooked the statement of Xenophon (2, 4, 25) that the reconnaissance in force of the democrats, λαμβάνοντες ξύλα καὶ ὀπώραν, was not ten days after the fall of the thirty, and that the mention of ὀπώρα suits ill the month of January.

The second or analytical division of the treatise is not, like the first, packed with contentious matter. All agree that it is a trustworthy description, so far as it goes, of the machinery of government at Athens towards the close of the third quarter of the fourth century B.C. A wide knowledge of the Attic orators, of Greek law and antiquities, of archaeology and epigraphy, renders Dr. Sandys an admirable guide. No one but an expert can appreciate how much labour has been expended here, and all experts will recognize the soundness and utility of the commentary. Out of many excellent notes we would draw attention to Dr. Sandys's convincing explanation of the puzzling word ἐπιστόλιον (c. 47, 34) as "a shelf supporting a series of pigeon-holes, and itself supported by wooden pedestals."

NEW NOVELS.

The Spirit of Love. 3 vols. (Henry & Co.) 'THE SPIRIT OF LOVE' is permeated by the spirit of gush, which would be a more appropriate title for the three long volumes in which a limited amount of matter is smothered in an unlimited quantity of verbiage. Nevertheless the writer has succeeded in producing a pleasing picture of a happy home at the Deanery of Harminster. Were he less lavish of adjectives and sentimentality he might have arrived at a still more adequate result with less fatigue. The rapid succession of interesting domestic

events which end by dismissing the amiable Lady Muriel to her untimely grave is dwelt upon with rather painful iteration; but the case is, of course, a melancholy one. The fortunes of the other heroine, who is not a saint, are less interesting than those of the Deanery family, and not in the least pretty. The author of the book has evidently no taste for impressionism, but is given to dwelling on all details, pleasant or unpleasant, without much regard to the general effect produced, and at great length.

Tiny Luttrell. By E. W. Hornung. 2 vols. (Cassell & Co.)

MR. HORNUNG's new story will unquestionably enhance the reputation he has already won as a vivid delineator of Australian and Anglo-Australian society. In 'Tiny Luttrell' he holds the balance with admirable impartiality between the old and the new world. He possesses abundant knowledge of both, but never worries the reader with detail. Indeed, in his dialogue he is sometimes inclined to carry the virtue of condensation a little too far; the hooks and eyes, so to speak, which are omitted in real life and can be omitted on the stage, where gesture, play of feature, and inflection of voice are available, are not so easily dispensed with in a book. Still Mr. Hornung's reserve is, in the main, artistic, and it is combined with a truly refreshing candour. His style is natural, simple, and picturesque; his descriptions of scenery, whether Australian, Portuguese, or English, carry the unmistakable impress of veracity; and lastly, and most important of all, he has the gift of interesting the reader in his characters. Tiny herself, half witch, half coquette, is at once a most provoking, perverse, yet fascinating creature, into whose mouth Mr. Hornung puts most of the shrewd sayings in which the book abounds. Excellent also are her married sister, a most charming but injudicious matchmaker, and the unlicked cub of a brother with his wonderfully expressive bush slang. Altogether 'Tiny Luttrell' is quite one of the best variants on 'The Taming of the Shrew' that have been given to the novel-reading public of late years.

The Vryans; or, the Murder in the Rue Belle Chasse. By André Hope. (Chapman & Hall.)

THE title sufficiently shows that this is a sensational story. It begins with the discovery of a murder, and the rest of the tale is largely taken up with explaining the events that led to the murder, how it was committed, and what became of the murderess. André Hope has already shown power in dealing with horrors, and this tale furnishes additional proof of her capacity; but she somewhat detracts from the effect of her main theme by introducing two subordinate love stories. One of them is amusing, and, treated at greater length, would have proved a relief from the gruesome character of the central situation. The other is commonplace, and might with advantage have been omitted.

Was He the Other? By Isobel Fitzroy. (Fisher Unwin.)

THE fact that more than one distinguished writer has seen fit to make use of a case

of dual consciousness or double personality by no means lessens the risk of such an experiment for those who have yet to win their laurels. Mr. Massingham, the hero of 'Was He the Other?' is not one person, but two persons; but at the same time there is only one Mr. Massingham. The situation is not unnaturally bewildered Miss Fraser, in spite of her residence at Gorton and her excursions into dubious French literature. The reader may or may not share her confusion for a time, but will probably feel little sympathy with her subsequent sentiments. Neither the good nor the nasty personality in the hero is likely to prove attractive to rational persons. Given the situation, however, the little story has some merits. It is smartly written, and contains observations that show a good deal of originality and freshness. It is a little vulgar all through, but it is quite free from that wearying, nauseous sentimentality which generally characterizes the rank and file of current fiction. Not to be in love with your own characters and not to gush over things in general amount to positive merits on the part of the average novel-writer. Miss, or Mrs., Fitzroy certainly possesses these, and certain qualities in addition to them.

LOCAL HISTORY.

Bygone London. By Frederick Ross. (Hutchinson & Co.)—Mr. Ross leaves for a while the history of Yorkshire and other counties in order to turn his attention to the City of London. A history of London, he believes, still remains to be written, in spite of what Stow, Maitland, Northouck (not *Northouk*, as Mr. Ross inadvertently spells the name), and others of the past, and Mr. Loftie and Mr. Besant recently have given us; nor can such a work, in his opinion, "be accomplished by a single hand, but will require the combined action of a multiplicity of labourers." We confess that a history carried out on these lines scarcely commends itself to our minds; nor do we think that a work of this kind could be satisfactorily executed after the fashion of the "Badminton" Library. Mr. Ross, in the meanwhile, contents himself with presenting to the reader "some of the more salient features of the bygone history of the old city." He begins with a chapter on the City's wall and gates. Of course we were prepared to find that Aldgate was so called from its being the old gate of the City, notwithstanding the ancient spelling being "Alegate" or "Alegate"; but we scarcely thought that preference would be given to the derivation of Aldersgate from the "alder or elder trees which grew in great profusion in that locality," when another and more probable derivation was not unknown to Mr. Ross. The name of the gate invariably appears in early records as "Aldredegate" or "Aldrichesgate." The long exploded idea that Cripplegate owes its name to the cripples who congregated there to ask alms is accepted without hesitation. After treating his reader to some episodes connected with Cheapside, Mr. Ross takes him through Bishopsgate, Aldersgate, and Broad Streets; discourses upon Chaucer and the Tabard, the Priory of Holy Trinity, Aldgate, the Poor Clares in the Minories, and the "East Minster" of St. Mary of Graces; gives him some account of the Fitzwalters, the hereditary Castellains of the City; of Nicholas Brembre, one of Richard II.'s ill-starred favourites, who was five times Lord Mayor of the City, but nevertheless was credited with a deep design of cutting the throats of a number of his fellow burgesses, and making himself absolute master of the City; and of two Bishops of London, Robert de Bray-

brooke and Fulk Basset; concluding with a chapter of extracts from Machyn's Diary. But in all this Mr. Ross tells his readers little or nothing that any one at all conversant with the City's annals does not already know, or could not readily acquire for himself from well-known sources.

Bygone Nottinghamshire. By William Stevenson. (Nottingham, Murray; London, Simpkin, Marshall & Co.)—This is an amusing book, but is hardly one to be recommended to the serious student of Nottinghamshire history, as most of the information to be found in it is recorded by earlier authorities. Like much of the topographical literature of our time, it presents facts already the property of the antiquary in such a form as to be attractive to that class of reader which dreads a folio, and, indeed, shrinks from any book whatsoever which contains a charter in its original Latin. 'Bygone Nottinghamshire' is the very book for a free library, for it has not a dull page, and will force on the attention of the many, who are still ignorant of the fact, that history consists of something beyond battles, names, and dates. Here and there, however, we come upon matter of a different character—facts which, if even they have been already harvested in orderly sequence, are still hidden away in places where those who take interest in the manners of the last century, and the earlier part of that which is now drawing to a close, will be almost certain to overlook them. The plague has been discursively written about by many, but there has been no one person who has taken upon himself to overhaul what is to be found in parish registers throughout the land concerning these terrible visitations. Court rolls of manors, moreover, are for this purpose almost untouched. Any one with the statistical faculty might bring out from them many interesting facts as to increased death-rates. The gossip Mr. Stevenson has given with regard to these visitations will bring before his readers the faint outlines of facts which in their terrible reality have never been comprehended, except as far as the great plague of London in the days of Charles II. is concerned. "The Reign of Terror in Notts" is the most useful paper in the volume. We most of us have some vague notion that the criminal law in the last century was cruel. We have all of us heard grim stories of men being hanged who, for the relief of their children perishing from hunger, had appropriated a sheep from the neighbouring common, but very few, we imagine, know how common hanging was for offences of this sort. There must be many persons alive, who are not remarkable for special longevity, who have seen the last penalty of the law carried out on offenders of this class. The statute substituting transportation for hanging as far as sheep-stealers were concerned was passed in the legal year known as the second and third of William IV. As Mr. Stevenson points out, the law became progressively more bloody. Means were taken to render the royal prerogative of pardon of little service except in the immediate neighbourhood of the court. "In 1752," he says, "the then existing laws were looked upon as insufficiently brutal to meet the circumstances of the times, and an act was passed limiting the grace between condemnation of malefactors and their execution to one clear day." Humane judges, when possible, would defer passing capital sentences until Friday, thus giving the culprit a day's further grace. Sunday being a *dies non* in the eyes of the criminal lawyers, the execution could not take place until the following Monday. Mr. Stevenson mentions a case of a girl of fifteen being hanged for what we gather was some trivial offence that would now be punished with a few weeks or months' imprisonment. We believe that in comparatively modern times children younger than she have been judicially put to death. Mr. Lea, in one of the introductory

chapters to his 'History of the Inquisition,' says that in 1833 a little girl of nine was sentenced to death in this country for breaking a patched pane of glass and stealing some paint of the value of twopence. Probably the bright colour had attracted the poor little creature. A child of her age was at a somewhat earlier date actually sent to the gallows in Berkshire. Neither Mr. Stevenson nor any other writer we have encountered has ever explained how it came to pass that our ancestors were so callous as to what would now be described as a series of judicial murders. Public executions are now a matter of history. When we call to mind the scenes which occurred around the gallows, it is not very easy to understand the state of mind of those who desired their retention. Yet it is beyond dispute that, some seventy or eighty years ago, in more than one assize town it was the custom for schoolmasters to give the boys a holiday under the impression that what they saw might be of benefit to them in after life. Mr. Stevenson's paper on this subject is a useful one. It is not pleasant reading, but we wish it had been longer. The paper on the "Pilgrim Fathers" does not, so far as we have noticed, contain any new facts, nevertheless it will be read with interest by Americans, and those of our own country also who have sufficient imagination to realize what great factors in the world's progress were those few Nottinghamshire and Lincolnshire Independents who sought liberty of conscience in the New World.

Bygone England. By William Andrews. (Hutchinson & Co.)—Mr. Andrews is known to many of us as one acquainted with county histories, similar works to that now before us having already appeared from the Andrews Press, Hull, under his editorship. In these he has often received assistance from Mr. Frederick Ross, whose 'Bygone London' issues from the same press. From county histories and church-lore, with which Mr. Andrews has proved himself equally conversant, he now turns to some curiosities dug up from the literature of 'Bygone England,' and discourses pleasantly on such matters as the introduction into this country of tea and coffee; the early days of the umbrella; the old prejudices against coal and friction matches, the invention of the latter being ascribed by the writer to John Walker, an apothecary of Stockton-on-Tees, rather than to Isaac Holden; the horn-book, of which so few examples remain to us at the present day; bull-baiting and cock-fighting; and, lastly, the gruesome subject of body-snatching—a custom which would long before have ceased had it not been for the encouragement given to resurrectionists by Sir Astley Cooper and other eminent surgeons. The book throughout is written in an agreeable style, and is well got up.

OUR LIBRARY TABLE.

The Pastime Papers, by Henry Edward, Cardinal Manning (Burns & Oates), were evidently contributed to some popular periodical, and no doubt served their purpose excellently; but it may be doubted whether they were worthy of republication. The pleasant preface, signed "J. O.," is to our thinking more interesting than any of the essays it introduces. No printer's name is given, but, whoever he is, he has taken ample licence in the way of literals.

MR. DAFT writes modestly in his volume *The Kings of Cricket* (Bristol, Arrowsmith). He praises all the heroes whom he has encountered, and he does not quite overcome the difficulty of discriminating between one man's merits and another. There is a little too much of "fortisque Gyas, fortisque Cloanthus," in his volume. Yet it contains much sound sense and a good deal of curious matter. The numerous portraits are interesting. When one looks at those of Fuller Pilch and William Clarke, one wonders

how they could play in such hats. "The tall hat had disappeared before my day," says Mr. Daft; but how was it ever worn? Mr. Daft has a great deal to say about "The All England Eleven" and "The United Eleven." They were excellent things in their day, but they lasted too long. George Parr, Mr. Daft says, was a man of medium height; and so he looks in the photographs of him. Our recollection, probably erroneous, is that he was rather below it.

"AND I further intimate," said the minister, "that I will preach this evening at Cauldshaw, and my text will be from the ninth chapter of the book of Ecclesiastes and the tenth verse, 'Whatsoever thy hand findeth to do, do it with thy might.'" "Save us," said Janet MacTaggart, "he's clean forgotten 'if it be the Lord's will.'" May be he'll be for gaun whether it's His will or no—he's a sair masterfu' man, the minister; but he comes frae the Machars [the eastern lowlands of Wigtownshire], an' kens little about the jealous God we hae among the hills of Gallawa."

This local devotion seems to linger very determinedly—if we may believe Mr. Crockett, the author of *The Stickit Minister, and Some Common Men* (Fisher Unwin)—in the old haunts of the wildest and fiercest of the hillmen. For its Covenantant reminiscences as well as for the Celtic strain of its ancient population it deserves its local romancer, and this the author shows to be his proper function, even as Mr. Barrie and Dr. Mac Donald have shown their natural bent in recording the peculiar modes of speech and thought in other districts. The narrators of such of the tales—and these are the more numerous—as deal with the ecclesiastical humours of a Galloway parish, are a very "pawky" and, at the same time, respectable elder, named Saunders McQuhirr, and his excellent, but rather quick-tongued wife, of whom he explains:—

"In the generality, ye ken, I'm ower slow for the wife; she kind o' likes a' things to gang forrit gye an' sherp, and wad gar a' the hens hae their layin' dune i' the mornin' an' their nests made afore they gaed oot to pick a single corn."

With this breezy companion he has many a long dialogue in regard to the ways of ministers at "trials for licence" and the like; and the gude-wife herself has a kindly feeling for such lambs of the kirk as the young "probationer":—

"Many is the girdleful of crumple cakes that she will bake for him, when I dare not suggest the like to her—no, not for my life. 'Hae ye nae sense ava', Saunders Ma-Whurr, to come fleechin' wi' me to bake ye short-bread and sic like, wi' the pigs to feed and the hervesters comin' in gillravin' wi' hunger at six o'clock. Think shame o' yer bairnly weys, man.' But if Tammas Todd comes ben and sits doon, the wife'll gie her han's a dight, slip aff her apron, an' come in to hear aboot Embro' and the laddies' landladies, and their awfu' wickednesses wi' the coals and the butter, till she'll say, 'Come awa' to the kitchen, an' I can be bakin' a bit sweet cake for the tea—the gudeman's fell fond o't.'"

Of the kirk stories 'The Stickit Minister,' a tale of unappreciated self-sacrifice, and 'Accepted of the Beasts,' that of a gentle enthusiast too tender for the tough judgments of seasoned elders, are about the most pathetic; and in the accompanying key of humour there is much to note in 'The Short Leet' and 'The Lammis Preaching.' In a more general style 'The Progress of Cleg Kelly,' an Edinburgh street boy, and 'Ensamples to the Flock' show the writer's grip of juvenile characters. In 'The Tutor of Curlywee' we seem to have a true tale of a whilom English minister of State. Few readers, we think, will find this collection dull. Reviewers should take to heart the tragedy of the 'Heather Lintie,' who was killed by "tartarly" criticism.

The Dawn of Italian Independence. (Boston, U.S., Houghton, Mifflin & Co.)—Mr. W. R. Thayer devotes two volumes to the history of Italy from 1814 to 1819. Little jibes, like the assertion that Ferdinand IV. "had shocked even the English by his acts in Sicily," betray that Mr. Thayer is an American citizen, and a bit of an Anglophobe. He has evidently taken a

good deal of pains, but he has drawn almost entirely from sources favourable to the revolution.

DR. JOHN BROWN was a charming person, it is needless to say, for all who knew him so found him, but Dr. Peddie's *Recollections of Dr. John Brown* (Percival & Co.) are a trifle disappointing. Dr. Brown's letters printed at the end are, however, pleasant reading.

A LIFE of Mr. Gladstone in French by Marie Dronsart, published by M. Calmann Lévy, will provide Unionists with much material; for the lady has put together with considerable skill almost every disagreeable thing which can be said of the Prime Minister, and has done so in that apparently impartial and appreciative fashion which makes it the more telling.

PERTHES, of Gotha, publishes a German volume of history of the kingdom of Westphalia, by Dr. Arthur Kleinschmidt, Professor of History in the University of Heidelberg, which contains an appreciative study of the reign of Jerome Bonaparte, a king of whom the author takes a view less unfavourable than is usual.

THE most important reprint on our table is an edition in two handsome volumes of *The Poetical Works of George Mac Donald* (Chatto & Windus), in which the influence of Wordsworth and Shelley is strongly marked. Like most writers, too, of his generation, Dr. Mac Donald owes a good deal to 'Festus.' This reissue is well printed, and does credit to the publishers. —A new edition of *Mona Maclean*, a clever novel published by Messrs. Blackwood, has reached us, and so has one of *The Nations Around*, by Miss Keary (Macmillan). —Messrs. Dent have sent us a pretty reprint of *The Man of Feeling*. How pleased "the Scottish Addison" would be could he see himself thus brought to life again!

To the *Sportsman's Guide* (Lyal) has been added a section, "The Free Fishings of Scotland," which brings together, for easy reference, all the fishing quarters of the country, and shows at a glance what waters are open to visitors.

SPECIAL mention is due to the illustrated catalogue published by Mr. and Mrs. Tregaskis. The handsome facsimiles of bindings deserve especial praise. We have also received the catalogues of Mr. Edwards (dramatic literature), Messrs. Garratt & Co., Mr. and Mrs. Grose, Mr. F. H. Hutt (sport), Messrs. Jarvis & Son (good), Mr. Lawler, Mr. Maggs (good), Mr. Menken (three catalogues), Mr. Nutt, Messrs. Phillips, Mills & Co., Mr. Reeves (fairly good), Messrs. Skeffington & Son, Messrs. Sotheman (good), Mr. Spencer, and Messrs. Suckling & Galloway. We have further on our table the catalogues of Messrs. G. & F. Pickering of Bath, Mr. Downing (two catalogues) and Mr. Hitchman of Birmingham, Mr. Wild of Burnley, Mr. Brown (good), Mr. Cameron, Mr. Clay (two catalogues), Messrs. Douglas & Foulis, and Mr. Johnston (good) of Edinburgh, Mr. Commin of Exeter (natural history and archaeology), Mr. Hopkins (good) and Messrs. Kerr & Richardson (good) of Glasgow, Mr. Teal of Halifax, Mr. Howell (fairly good) and Messrs. Young & Sons (fairly good) of Liverpool, Mr. Long of Portsmouth (naval history and portraits, &c.), Mr. Ward (engravings) of Richmond, Surrey, and Mr. Iredale of Torquay. Mr. Nijhof of the Hague has sent two excellent catalogues, one of political economy, one relating to the Oriental possessions of various European nations and the Dutch settlements at the Cape of Good Hope and in New Guinea. Messrs. Scribner of New York have sent us a good catalogue.

WE have on our table *Chancer*, by A. W. Pollard (Macmillan), —*Browning and Whitman*, by O. L. Triggs (Sonnenschein), —*Horatio Bottomley, his Booke*, by Himself (the Author, 276, Strand), —*Livy, Book XXVII.*, with Translation

by T. S. Peppin (Hodder & Stoughton), —*Seven Years' Civil Service Examinations for Second-Class Clerkships*, by J. F. Davis (Moffatt & Paige), —*A Term's Lessons on Air*, by A. E. Hawkins (Percival), —*Elements of Physiography*, by H. Dickie (Collins), —*Craigroan: a Story of the Disruption of 1843*, by W. K. Moore (Alexander & Shephard), —*The Ladies of Langley Court*, by C. Medlicott (Digby & Long), —*Ballads of a Bohemian*, by S. J. A. Fitzgerald (Boat), —*A Look Round, Poems*, by J. Fulford (Stock), —*Vision-Voices*, by G. C. Boroughs (Haddon), —*The Mystery of Grace, and other Sermons*, by H. Macmillan, D.D. (Hodder & Stoughton), —*The Gospel according to Peter, and The Revelation of Peter, Two Lectures*, by J. A. Robinson and M. R. James (Cambridge, University Press), —*The Doctrine of the Prophets*, by A. F. Kirkpatrick, D.D. (Macmillan), —*Addresses delivered at Four Confirmations*, by the Lord Bishop of Wakefield (S.P.C.K.), —*The Transfigured Sackcloth, Sermons*, by the Rev. W. L. Watkinson (Low), —*Pillars of the Faith*, by R. P. Downes, LL.D. (A. W. Hall), —*De Antiquis Marmoribus Blasii Caryophili Opusculum, cui accedunt Dissertationes IV.* (Frowde), —*La Mythologie du Nord*, by F. Sander (Dulan), —*Giornale della Società Asiatica Italiana*, Vol. VI., 1892 (Rome, Loescher), —*Pour les Grands et les Petits*, by C. Richet (Hachette), —*Die Publicistik über den böhmischen Aufstand von 1618*, by Dr. J. Gebauer (Halle, Niemeyer), —*La Comédie de Société au XVIII. Siècle*, by Victor du Bled (Paris, Lévy), —*Né Odi né Amori*, by E. A. Butti (Milan, Dumolard), —*and Lesage*, by E. Lintilhac (Hachette). Among New Editions we have *English Practical Banking*, by T. B. Moxon (J. Heywood), —*Every Man's Own Lawyer*, by a Barrister (Lockwood), —*Foreign Relations*, by S. Walpole (Macmillan), —*Macmillan's Latin Course, Second Part*, by A. M. Cook (Macmillan), —*The Chronicles of Budgepore*, by I. Prichard (Allen & Co.), —*St. George and the Dragon*, by S. A. Matson (Fisher Unwin), —*England's Downfall*, by an Ex-Revolutionist (Digby & Long), —*Miriam's Schooling*, by Mark Rutherford (Fisher Unwin), —*Romance of the Wool Trade*, by J. Bonwick (Griffith & Farran), —*Our Church Manual*, arranged by the Bishop of Quebec (Sutton), —*and Dunbar, the King's Advocate*, by C. Waddie (Edinburgh, Waddie & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Benson's (Rev. R. M.) *The Final Passover*, Vol. 3, Part 2, 5/ Blackie's (W. G.) *The Book of Joshua*, cr. 8vo. 7/6 cl. Carter's (Rev. T. T.) *Retreats*, cr. 8vo. 5/ cl. Gladden's (W.) *Tools and the Man, Property and Industry under the Christian Law*, cr. 8vo. 4/ cl. Puller's (F. W.) *The Primitive Saints and the See of Rome*, cr. 8vo. 7/6 cl. Selly's (T. G.) *The Lesson of a Dilemma, and other Sermons*, large cr. 8vo. 6/ cl. Walker's (Rev. J. C.) *The Teaching of Jesus in His own Words*, cr. 8vo. 3/6 cl. Wood's (C. J.) *Survivals in Christianity*, cr. 8vo. 6/ cl.

Law.

Stephens's (H. C.) *Parochial Self-Government in Rural Districts*, 4to. 12/6 cl.

Poetry and the Drama.

Æschylus's *Choëphori*, with an Introduction by A. W. Verrall, 8vo. 12/ cl. Dowden's (E.) *Introduction to Shakespeare*, cr. 8vo. 2/6 cl. Rawnsley's (H. D.) *Valete, Tennyson, and other Memorial Poems*, cr. 8vo. 5/ half-parchment. Smith (W. C.) *Selections from Poems*, cr. 8vo. 3/6 half-patch.

Music.

Statham's (H. H.) *Form and Design in Music*, 8vo. 2/6 cl. Philosophy.

Spencer's (H.) *Principles of Ethics*, Vol. 2, 8vo. 12/6 cl.

History and Biography.

Cleveland's (Duchess of) *The True Story of Kaspar Hauser*, cr. 8vo. 4/6 cl. Daft's (R.) *Kings of Cricket*, cr. 8vo. 3/6 cl. Deillie's (E.) *Some French Writers*, cr. 8vo. 5/ cl. De Ros (Georgina, Lady), *Sketch of the Life of, by her Daughter, with Portraits*, cr. 8vo. 7/6 cl. Hodder's (E.) *The History of South Australia*, 2 vols. 24/ cl. Morris's (W. O.) *Napoleon, Warrior and Ruler*, cr. 8vo. 5/ cl. Sayce's (A. H.) *Social Life among the Assyrians and Babylonians*, cr. 8vo. 2/6 cl.

Geography and Travel.

Gilmour's (J.) *More about the Mongols*, cr. 8vo. 5/ cl.

Philology.

- Aristophanes's *Vespers*, translated by F. G. Plaistowe, 2/6 cl.
 Demosthenes *Adversus Leptinem*, trans. by F. E. A. Trayer, cr. 8vo. 2/6 cl.
 Lange's (F.) *Handbook of English and German Idioms*, 2/6
 Terence's *Phormio*, translated by F. G. Plaistowe, 2/6 cl.
 Valette's (T. G. G.) *Dutch Conversation Grammar*, 6/ cl.

Science.

- Cottage Gardening, edited by W. Robinson, imp. 8vo. 2/6 cl.
 Heaton's (A.) *A Record of Work*, being illustrations of
 Printing, &c., 4to. 12/6 cl.
 Kingscote's (Mrs. H.) *The English Baby in India*, and How
 to Rear It, 12mo. 2/6 cl.
 Macready's (J. F. C. H.) *A Treatise on Rupture*, cr. 8vo. 2/6
 Mann's (J. D.) *Forensic Medicine*, large cr. 8vo. 21/ cl.
 Miers (H. A.) and Cresskey's (R.) *The Soil in Relation to*
Health, cr. 8vo. 3/6 cl.
 Poore's (G. V.) *Essays on Rural Hygiene*, cr. 8vo. 6/6 cl.
 Schweinitz's (G. E. de) *Disease of the Eye*, 8vo. 18/ cl.
 Snow's (H.) *A Treatise on Cancer*, 8vo. 15/ cl.

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- Allen's (G.) *Ivan Greet's Masterpiece*, cr. 8vo. 3/6 cl.
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 Butterworth's (H.) *In the Boyhood of Lincoln*, imp. 16mo. 6/
 Chalmers's (A.) *A Red-Cross Romance*, cr. 8vo. 2/6 cl.
 Cresswell's (H.) *Disinherited*, 3 vols. cr. 8vo. 31/6 cl.
 Denny's (J. K. H.) *Queen Grace*, cr. 8vo. 3/6 cl.
 Doyle's (A. C.) *The Refugees*, 3 vols. cr. 8vo. 25/6 cl.
 Ewland's (J.) *Finnish Legends for English Children*, 2/6 cl.
 Gerstaecker's (F.) *Each for Himself*, cr. 8vo. 2/ bds.
 Goncourt's (E. and J. de) *Germine Lacerteux*, cr. 8vo. 3/6
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 Kappey's (S.) *A Double Ruin*, cr. 8vo. 2/ bds.
 Lambton's (A. H.) *From Prison to Power*, cr. 8vo. 21/ cl.
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Literature, Vol. 2, cr. 8vo. 3/6 cl.
 Mac Donald's (G.) *Heather and Snow*, 2 vols. cr. 8vo. 21/ cl.
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 Rita's *The Man in Possession*, cr. 8vo. 2/6 cl.
 St. Aubyn's (D.) *A Garland of Thorns*, cr. 8vo. 3/6 cl.
 Sweet *Firstfruits*, translated from the Arabic and abridged
 by Sir W. Muir, cr. 8vo. 2/6 cl.
 Taylor's (W. A.) *The King's Favourite*, cr. 8vo. 6/ cl.
 Wemyss's (M. E.) *A Notable Woman*, and other Sketches,
 cr. 8vo. 3/6 cl.

FOREIGN.

Theology.

- Kurzgefasster Kommentar zu den heiligen Schriften, hrg.
 v. H. Strack u. O. Zöckler, Div. 1, A. T., Part 2, 6m.
 Sternbach (L.): *Analecta Photiana*, 1m. 50.

Fine Art and Archaeology.

- Fritze (J. de): *De Libatione veterum Græcorum*, 2m. 40.
 Sylloge Epigrammatum Græcorum, quæ ante medium
 sæculum a. Chr. n. tertium incisæ sunt, ed. E. Hoff-
 mann, 6m.

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- Ehrlich (E.): *Die stiltschweigende Willenserklärung*, 6m.

History and Biography.

- Europe (L.) *politique en 1892-93*, Part 3, 3fr.
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- Baudrillart (H.): *Les Populations du Midi*, 10fr.

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- Warburg (E.): *Lehrbuch der Experimentalphysik*, 7m. 60.

General Literature.

- Cahu (T.): *Georges et Marguerite*, 3fr. 50.
 Célières (P.): *Une Exilée*, 3fr. 50.
 Datin (H.): *Une Femme fin de Siècle*, 3fr. 50.
 Leroy-Beaulieu (A.): *Israël chez les Nations*, 3fr. 50.
 Loti (P.): *L'Exilée*, 3fr. 50.
 Marguerite (P.): *La Mouche*, 3fr. 50.
 Sautour (A.): *L'Œuvre de Zola*, 2fr.

THE NEW MEMNON.

WHEN with hammers of iron Cambyes had broken
 The statue of Memnon that sang to the sun,
 And the desolate marble no longer gave token
 That twilight was ended and dawn had begun,
 The priesthood who long had been punctual and
 choral

To wait on their god as the stars waned away
 Turned about in their beds while the clouds flushed
 auroral,
 Or droned in the desecrate temple of Day.

So the slow wave of fashion ebbed down from the
 wonder,

And worshippers failed at the bountiful shrine,—
 Where never the shock of the sun aroused thunder,
 Or music welled forth from the stone un-divine;

Yet, when all had deserted, one chieftain came
 creeping
 Through reeds and through grasses where Memnon
 lay bare,—
 Night after dull night, when the priests were all
 sleeping,
 Came yearning and dreaming, and would not
 despair.

To him, so the tale runs, one morning when slender
 The naked beam flushed on the shattered white
 stone,

A word came in message, so thrilling, so tender,
 It sobbed like a harp-string that dies in a moan;
 "My son! all is done, all is done!" and so
 ended;

He fell on his face, and, by gift of the god,
 In the growing blue blaze of day, African, splendid,
 His heart sank as cold as the granite he trod.

Ah! so may it be with all of me that's mortal,
 If ever that tyrant, the World, should destroy
 The wonderful image which stands at my portal
 And sings to my spirit of hope and of joy;
 When the rose-flame of thought on that marble
 illusion

Rings music no more from its sensitive heart,
 When I've waited and watched, and the faithful
 delusion

Sighs forth a farewell, and I feel it depart;—

Ah! then in the gloom of my broken ideal,
 In the concave moon-shadow away from the
 sun,

When the horrors of earth are grown rugged and
 real,

By some fortunate stroke may my coil be undone;
 Ah! better to pass to the sullen dumb hollows

Where sounds never jar on the ear of the dead,
 Than to learn that the air which my destiny follows

By some trick of a huckster is fostered and fed.

EDMUND GOSSE.

M. NADAUD.

THE importance of the late M. Gustave Nadaud lay not so much in his possession of any very considerable individual genius as in his being, to speak roundly, the very last representative of a considerable class, the latest impression of a not uninteresting type. Whether the *chansonnier* pure and simple will ever revive in France we need not trouble ourselves to inquire at this moment; it is certain that for many years there has been no *chansonnier* of any importance in that country except M. Nadaud. He was born in the year 1820 at Roubaix, and brought up to business, which he did not like. The effervescence of 1848 gave him an opportunity of breaking away, and he soon after published a volume of songs. Nadaud, like our own Theodore Hook and some others, was a composer and a practical musician with voice and hand—gifts which have sometimes conducted more to the immediate than to the permanent success of songs by their possessor. He had a little trouble with the authorities under the Second Empire, but was soon reconciled and decorated, and he continued to publish new and enlarged editions of songs, besides some work of other kinds, until 1870. Since that date he has not, we think, written much, though we seem to remember a volume of his not many years ago.

To read Nadaud of late years was like reading the work of a different century. His relationship to Béranger was, of course, unmistakable and undeniable; but he was more like Béranger's predecessors than Béranger himself, and was a kind of weaker, more artificial, less genial, and entirely belated Desaugiers. Since his death we have seen his name coupled with that of Pierre Dupont, who, though he died some twenty years ago, was, it should not be forgotten, actually a year younger than Nadaud, and, like him, was a writer of the music as well as of the words of his songs. Dupont has sometimes been over as well as under praised. But not only in his masterpieces, the famous 'Les Bœufs' and 'Les Ouvriers,' but elsewhere he had touches of poetry and originality which may be sought in vain in Nadaud.

M. Antoine d'Abbadie writes from Paris on the 29th ult. :—

"Your paper on Lamartine in this day's *Athenæum* and the recent death of Nadaud excuse the following story concerning those two poets. About thirty years ago Lamartine had invited to a quiet dinner Nadaud, who promised to go, but subsequently wrote to break his engagement on the plea that Princess Mathilde had just then invited him. This way of proceeding is strict etiquette when a king sends an invitation, but Princess Mathilde not being a crowned head, Lamartine was irate at the desertion of Nadaud, and sent him the following lines :—

Le triste vaincu de Pharsale
 M'offre son repas d'un écu :
 Son vin est bleu, sa nappe est sale,
 Je n'ai point chez le vaincu.
 Mais quand la cousine d'Auguste
 M'invite en sa riche maison
 J'accours, j'arrive à l'heure juste,—
 Brigadier, vous avez raison.

Lamartine had then fallen from his high estate in politics. The last line is the burden of Nadaud's well-known song about Pandore, a gendarme who, walking with a sub-officer, answers all his trite remarks by these words."

MR. FREEMAN AND THE 'QUARTERLY REVIEW.'

ALTHOUGH loth to occupy so much of your valuable space, I avail myself of your kind permission to continue my reply, which I began in my long letter of April 8th. I now proceed to reply, as promised, to Mr. Archer's "questions" (*Athenæum*, April 1st) *seriatim*.

1. "Does he assert that the delay in the appearance of my article was a deliberate and intentional delay?"

I made no such assertion. My words were :

"As so long a period of time has elapsed since this article appeared, the public may have but a dim recollection of what its contents actually were—a fact on which, I am sorry to say, Mr. Archer appears to have relied."

My complaint was that my critic seemed to have relied on this "dim recollection" in misrepresenting my article, as in (1) its alleged special reliance on Wace; (2) its alleged "admission" as to a fosse; (3) the alleged trivial character of the errors it corrects. And to this complaint I must adhere.

2. "When he charges me with putting into his mouth words he never used, does he charge me with misrepresenting his views in the very slightest degree?"

Yes, certainly. Here are "two passages side by side," such as Mr. Archer asks for :—

"It is clear, besides, that if he found it needful, in his story of the great battle, to other sources; but, like the mention this barricade about a score of times, it must have occupied a prominent place in every contemporary narrative. And yet we assert, without fear of contradiction, that (dismissing the 'Roman de Rou') in no chronicle or poem, among all Mr. Freeman's authorities, could he find any ground for this singular delusion; while the Bayeux Tapestry itself, which he rightly places at their head, will be searched in vain for a pallade, or for anything faintly resembling it, from beginning to end of the battle."—P. 15.

When challenged on this point Mr. Archer fell back (*Athenæum*, April 1st) on my sentence :—
 "We invite particular attention to this crucial passage [in Wace] because it is the one on which our author [Mr. Freeman] specially relied."—P. 14.
 But he carefully omitted the words I have italicized, which show that it was not I, but Mr. Freeman, on the contrary, who "specially relied" on Wace! Was this "honest"?

My critic has here, in short, perverted the very essence of my argument, which was that I relied on every other authority as against Wace—if Wace used "escuz" for "barricades," as to

which (I showed in my last letter) Mr. Freeman flatly contradicts himself.

The misrepresentation as to the "fosse" I explained in my last letter (April 8th), and am ready, if desired, to make it even clearer. I shall expose others in my detailed reply.

3. "Will he adduce a single passage in which I say, or even hint at, any such thing?"

This question refers to my words:—

"The fact is that Mr. Archer's object is to represent Wace's poem, at all costs, as the supreme, if not the sole authority for the battle, and coolly to ignore all others. This is certainly the impression that his article is meant to convey to his readers."

I need hardly say that for the "palisades," or any other feature of the battle, we must weigh the evidence of our authorities as a whole. Yet, on turning to Mr. Archer's article, we find that when he comes to his defence of the "palisades," he mentions Wace (a "subsidiary" authority) some forty times, William of Malmesbury (incidentally) thrice, and "Benoit de Ste. Maur" (!) once, ignoring all other writers. Does not this fully justify my above comment? Indeed, the "impression" conveyed to the non-expert is, I find, just what I alleged.

4. "In my paper I point out several mistakes into which (as it seems to me) the Reviewer has fallen. He 'denies them all,' excepting one, 'so far as they are relevant.' What does he mean by this qualification?"

Mr. Archer, as usual, misquotes me. My words were:—

"As to the errors in any way relevant, I deny them all."

In my detailed reply I shall dispose of all the alleged "errors"—excepting one (which *ut infra* is not "relevant")—in turn.

5. "The Reviewer admits one 'little slip.' Will he state plainly what the one error he admits is?"

Certainly. The more willingly as every one knows it already. "In a passage," as I said, "purely rhetorical, which had absolutely no more to do with my arguments or criticisms of Mr. Freeman's work than the size or shape of the page on which it appeared"—and in which, therefore, I was off my guard—I spoke of "that September day," instead of "that October day"! Even Mr. Archer, in his joy at this discovery, had to admit that it was, at best, "a little slip"—"a trivial error in itself." He need not have apologized, in this fashion, for having to make the most of it. It is welcome not only as a type of the criticism to which he found himself reduced, but even more as a happy example of those inevitable slips to which Mr. Freeman referred when he claimed indulgence for writing "east" instead of "west," "former" instead of "latter." As proof that I, for my part, scorned to dwell upon such slips, I may refer to the subject of our controversy, his narrative of the battle of Hastings. In his "minutely" corrected edition he still spoke in one place (p. 472) of "the light-armed to the left" (*sic*), where, though we might be misled by it, he must have meant "the right." This is the kind of "error" on which Mr. Archer would have pounced. But as it was in no way relevant, I did not stoop to do so. For I was striking at higher game: *Aquila non capit muscas*.

THE "QUARTERLY" REVIEWER.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following books last week from the libraries of the late Dr. Butterfield, Mr. G. W. Reid (late Keeper of the Prints in the British Museum), and others: Engraved Title-pages and Frontispieces cut from books of the sixteenth and seventeenth centuries, mounted in four volumes, 24l. 10s. An American appears to have purchased this lot. *Phyllobiblon Rychardi de Bury de Amore Librorum*, MS., fourteenth century, 15l. 15s.; *Bury, Incipit P'logus in*

Librum de Amore Librorum, 1473, 50l.; *Phyllobiblon de Queremoniis Librorum*, 1483, 31l. 10s. Dickens, Preface to Martin Chuzzlewit, with autograph corrections, and other corrected proofs, 22l. Raleigh, *Discoverie of Guiana*, 1596, 32l. Byron, Autograph Letter, signed, March 30th, 1824, to Sir John Bowring, 12l.; A.L. to Mr. Murray, August 20th, 1820, 14l. Horæ B. Mariæ V., illuminated MS., fifteenth century, 29l. 10s. Molière, *Ceuvres*, 2 vols., 1666, 30l. Westmacott, *English Spy*, 2 vols., 1825-6, 18l. 10s. Le Sacre de Louis XV., 25 Oct., 1722, Paris, 1723, 15l. 15s. Smith, *Theory of Moral Sentiments*, with autograph inscription of Robert Burns to Robert Riddle on the fly-leaf, 16l. 10s. Reid, Catalogue of the Works of George Cruikshank, 3 vols., 1871, 28l. F. S. Haden, *Études à l'Eau-forte*, Paris, 1866, 31l. Britannia, a Weekly Journal, 1840-1-2, containing articles by Thackeray, 24l. 10s. Milton, *Paradise Lost*, first edition, with seventh title-page, 1669, 13l.

THE ORIGIN OF THE SPENSERIAN STANZA.

THERE is every reason to believe that Spenser discovered his well-known nine-line stanza for himself. But he must have had some model before him.

The greatest of English metrists is Chaucer. It can be proved that he employs, in his genuine works, eighteen different varieties of metre, of which only two had been previously employed in English. Of the rest, he adapted many from the French; but some few, at least, he may have invented.

Spenser was a great admirer of Chaucer; hence it is more likely that he was indebted to him than to any one else for his metre. The question is, accordingly, What metre of Chaucer's does the Spenserian stanza most resemble?

The answer is easy enough. The great peculiarity of Spenser's stanza is the use of an Alexandrine line. Remove that line, and the remaining eight lines form a well-known Chaucerian stanza. Moreover, we can be tolerably sure that the particular edition of Chaucer which Spenser consulted was that in common use at the time, viz., Stowe's edition of 1561.

I now copy a couple of stanzas for comparison. The first is from "Zenobia" in Chaucer's "Monkes Tale," as it stands in ed. 1561, though it presents rather rugged lines, on account of incorrect spelling and the cacophonous insertion of a before *woman* in the second line. The second is from Spenser's "Fairy Queen," i. 6, 26, and I print the ninth line in italics, as being Spenser's addition. The formula for the first eight lines is *ababbcb*, as in Chaucer:—

ZENOBIA.

From her childhode I finde that she fled
Office of a woman, and to wood she went,
And many a wilde Hartes blood she shed
With arrows broad, that she to hem sent:
She was so swift that she anon hem hent:
And when that she was elder, she would kill
Lions, Libardes, and Beeres al to rent,
And in her armes welde hem at her will.

SIR SATYRANE.

And for to make his powre approved more,
Wyld beastes in yron yokes he would compell;
The spotted Panther, and the tusked Bore,
The Pardale swift, and the Tigre cruel;
The Antelope, and Wolfe both fiers and fell;
And them constraine in equal time to draw.
Such joy he had their stubborn harts to quell,
And sturdy courage tame with dreadful aw,
That his behest they feared as a tyrans law.

If we next inquire where Spenser found his Alexandrine line, the obvious answer is, In Tottel's "Miscellany" (1557). This contains many poems by Lord Surrey beginning with Alexandrine lines; and, more than this, Surrey uses these lines alternately with lines of a different length, viz., lines of fourteen syllables. Hence, therefore, came not only the Alexandrine line itself, but the notion of combining it with lines of a different length.

In this way it is easily seen that the Spenserian stanza resulted from a judicious com-

bination of metres employed by the most obvious models, viz., Chaucer and Surrey.

WALTER W. SKEAT.

Literary Gossip.

WE are authorized to state that most of the current rumours with regard to the editorship of the *Pall Mall Gazette* are without foundation. Mr. H. J. C. Cust, M.P., has no intention of resigning the editorship, and consequently Mr. Evan Müller will join the staff not as editor, but as assistant-editor.

It has been rather circumstantially stated that the journal has been offered by Mr. Astor to Mr. Frederick Greenwood, its first editor. No such offer has been made. At the same time Mr. Greenwood, like Mr. Leslie Stephen and other members of the original staff, has undertaken to contribute.

MR. R. L. STEVENSON is in Samoa, where he will remain for some time. We believe that he has for the present abandoned his intention of visiting England. There is little chance that he will be deported, for we understand that the Colonial Secretary has instructed Sir John Thurston to take no such step without a direct order from England to that effect.

MR. WATTS has nearly finished his portrait of Mr. Meredith. Another sitting or two is all that is needed. Mr. Meredith is hard at work finishing one novel and contemplating the beginning of another.

At the general meeting of the Camden Society on May 2nd it was definitely announced that the book for the year 1892-93 will be the 'Accounts of Henry, Earl of Derby,' edited by Miss Toulmin Smith, the publication of which has hitherto been unavoidably delayed. A volume of 'Miscellany' is promised for 1893-94, containing, among other matters, Wentworth and (additional) Hamilton papers, and a collection of woodcuts illustrating rare ballad broadsides of the Stuart period. The Bodleian and Public Record Office Libraries are among the recent accessions to the membership of the Society.

An important volume of the 'Calendar of State Papers, Domestic, Charles I.,' edited by Mr. W. D. Hamilton, is in the press and will shortly be published. This volume deals with the history of the eventful year 1648, and ends with the king's execution, most of the entries being derived from the records of the Derby House Committee. With the exception of some addenda the whole of the Domestic State Papers from 1547 to 1667 have now been calendared.

MR. T. FISHER UNWIN will publish immediately two new volumes in the "Children's Library." One is a translation, adapted for children, by Mr. R. Ewind, from the 'Kalevala,' which is the epic of the Finnish people. The selection includes thirty-eight stories, the illustrations being reproduced from the Finnish text. The other volume is an edition of Taylor's translation of the 'Pentamerone; or, the Story of Stories,' revised and edited by Miss Helen Zimmern, and containing reproductions of the original designs by George Cruikshank.

MESSRS. CHAPMAN & HALL will shortly publish Lady Burton's biography of her late husband. It will fill two large volumes,

and contain, besides maps and several portraits of the great traveller and explorer, numerous illustrations reproduced from pictures in the possession of Lady Burton. It has been Lady Burton's object throughout the book to let her late husband speak for himself when possible; and consequently Sir Richard Burton's diaries and private journals have been drawn from considerably, which should make the book interesting.

MR. ARTHUR CHRISTOPHER BENSON ("Christopher Carr") is about to publish, through Messrs. Mathews & Lane, a volume of poems. Mr. Benson, to whom Mr. William Watson dedicated his recent reprint of 'The Prince's Quest,' inscribes his own volume to his father, the Archbishop of Canterbury.

THE firm of Eden, Remington & Co., publishers, London and Sydney, having become a limited liability company, will carry on business in future under the name of Remington & Co., Limited.

It is proposed to have a public banquet or festival of some sort at Stafford on the tercentenary of the birth of Izaak Walton on the 9th of August next, to be attended by representatives from the various angling clubs throughout the country. The August number of *Scribner's Magazine* will contain an article on Izaak Walton by Mr. Alexander Cargill.

MR. HEINEMANN is going to issue a translation, by Mrs. E. L. Cary, of M. Sarcy's 'Souvenirs d'Age mûr.' The English title will be 'Recollections of Middle Life.'

MR. WICKSTEED has, it seems, resigned the Wardenship of University Hall, Gordon Square.

THE Registers of Marshfield, Gloucestershire, are being printed, with the permission of the vicar, Canon Trotman, by Mr. F. A. Crisp.

RICHARD EDWARDS, or Edwards Effendi, who died lately, was most known in connexion with Turkish financial affairs. He was the author of a book (which was considered to possess merit) on the troubles of the Lebanon in 1860. He had been connected with the Government mission sent there.

WHILE collecting materials for the biographical introduction to be prefixed to an annotated edition of Carlyle's 'Burns,' Mr. John Muir, late editor of the *Burns Chronicle*, has discovered that the article on Montucla in the 'Edinburgh Encyclopedia,' the review of Prof. Hansteen's work on chemistry in the *Edinburgh Philosophical Journal*, and the two translated articles—one from the French of Berzelius, and the other from the German of Prof. Mohs—contributed to the same journal, were all by Carlyle. This does not seem a matter of much moment, but it will delight the faithful.

THE new volume of Mr. B. F. Stevens's 'Facsimiles of Manuscripts in European Archives relating to America, 1773-83,' the seventeenth of the series, will contain letters of Lafayette. The forty-three documents which make up the volume extend from February, 1779, to April, 1782, the correspondence being almost exclusively addressed to the Comte de Vergennes.

A NEW college, in connexion with the University Extension movement, has been

founded at Exeter. Mr. A. W. Clayden, of Christ's College, Cambridge, has been appointed Principal. The Corporation proposes to give about 1,000*l.* a year for the support of the new institution.

MR. WILLIAM GEORGE BLACK, whose work on 'The Parochial Law of Scotland other than Ecclesiastical' is nearly through the press, is also engaged upon a sketch of the history of tithes or teinds in Scotland, under the title 'What are Teinds?' The publishers of both books will be Messrs. William Green & Son, of Edinburgh.

A COPY has turned up, and is in private hands, of the edition of Cicero's 'De Senectute' printed at Cologne by Ulric Zell, 4to. n.d. In this the rubricator gives the year as 1474, which may probably be assumed to be correct. In the British Museum the date is conjecturally assigned to 1475.

PROF. MAX MÜLLER has gone abroad for several months.

MR. MACKENZIE BELL has ready for the press a volume of poetry called 'Spring's Immortality, and other Poems.' The collection consists partly of new work and partly of poems selected from previous volumes now out of print.

WE regret to hear of the death of M. Charles de Mazade, the well-known contributor to the *Revue des deux Mondes*, in which he wrote the political chronicle. He was seventy-two years of age. Of his separate publications, his works on Spain, Italy, and Poland are the most notable: besides his biographies of Lamartine, Cavour, and the Comte de Serre.

GERMAN papers announce that Prof. Ernst Curtius, who is now in his seventy-ninth year, has resigned his post of permanent secretary to the Academy of Sciences at Berlin, which, we believe, he has held for the last thirty years. As his successor is mentioned the distinguished Aristotelian scholar Prof. J. Vahlen, who acted in the same capacity to the Academy of Sciences at Vienna before he succeeded Moritz Haupt, in 1874, at the University of Berlin.

THE general meeting of the Goethe-Gesellschaft will be held on the 25th inst. at Weimar.

PROF. J. W. HALES has undertaken to edit a series of handbooks of English literature for the use of students. Each volume will deal with a special period or school of writers. The editor will be responsible for one or two, and Dr. Garnett, the Hon. Roden Noel, and others have promised their co-operation. The publishers will be Messrs. Bell & Sons.

THE Parliamentary Papers of the week include Returns showing Expenditure from the Grant for Public Education, the Number of Schools, &c., in the year 1892, England and Wales (3*d.*), and Scotland (3*d.*); and a Return relative to National Schools in Ireland (1*s.* 6*d.*).

SCIENCE

GEOGRAPHICAL NOTES.

MR. FISHER UNWIN will publish Mr. W. M. Conway's account of his explorations in the Himalayas.

One of the results of an exploration of Kina Balu Mountain in North Borneo by Mr. John

Whitehead will be a large volume, with many sketches by the author and coloured plates of the birds collected by him, to be published shortly by Gurney & Jackson, Mr. Van Voorst's successors.

The medals of the Royal Geographical Society have been awarded this year to Mr. Selous, in recognition of the excellent work he did during twenty years' travel in South Africa, and to Mr. Rockhill, on account of his venturesome and eventful exploration in Tibet.

The death of Mr. W. C. Oswell, the African traveller, is announced.

Dr. E. Gelcich devotes an article in the *Mittheilungen* of the Vienna Geographical Society to the solution of the so-called Behaim question. It had been supposed by Breusing and others that Behaim's services consisted in introducing the cross-staff into the Portuguese navy. Dr. Gelcich shows that Behaim's merit consisted in making known to the Portuguese the tables of his townsman Regiomontanus, as also a small astrolabe.

In the *Mittheilungen aus Deutschen Schutzgebieten* will be found a map of a portion of German South-West Africa, with the adjoining British territory as far as Lake Ngami. This map is by Dr. Kiepert, who has largely drawn upon observations recently made by Dr. Fleck. It shows the Molopo as entering the Orange river within the German boundary, and not to the east of it, as on most maps.

Capt. Ferrandi is reported to have arrived at Bardera, where he met with a cordial reception. He was about to start for Logh, a town of some note, three days higher up the Jub, and confidently looks forward to the solution of the question of the sources of the Jub. The southern arm of that river, or the Dawe, is believed by Capt. Ferrandi to be the Lower Omo, which does not, therefore, flow to Lake Rudolf.

About a geography of *British Honduras*, intended for the use of the local schools, it is difficult to find much to say, except that the National Society as the publishers, and Mr. Reginald Knollys as the author, may be congratulated upon the freedom from blemish of the little volume.

The Geography of the British Colonies and Dependencies. By William Hughes and J. F. Williams. (Philip & Son.)—This little handbook of the British Empire across the seas, with maps, is somewhat similar to sundry other publications which we have previously noticed, but this was, of course, inevitable, and it is well executed. Considering the weight of the Indian Empire in the Imperial system, the title hardly gives a sufficient predominance to it; and some of the colonies are treated at far too great length as compared with India, unless the intention is to obtain a colonial circulation for the work, in which case, however, we should have thought that the British Isles and Channel Islands ought themselves to figure in it. In the few words of introduction the doctrine that trade follows the flag is stated in terms far too strong to be scientific. A careful consideration of figures, on the whole, rather tells the other way. The case of India—where we are able by our despotic power to prevent the imposition of any customs duties, which would be imposed by India immediately, were she left free—is one difficult to lump in this matter with the case of the colonies. As regards the Australian colonies, there is no ground to suppose that they would do a smaller trade with this country were they independent republics. The fact that for other reasons we greatly desire that they should remain in connexion with the Empire should not lead us in scientific treatises to state the facts as we should wish them to be rather than as they are.

An Elementary Geography of Australia, by Mr. Lyde, the head master of the English Department of a Scotch High School, is an excel-

lent piece of modern geographical work, and perhaps the best short account of the physical and commercial geography of the island continent.

SOCIETIES.

ROYAL.—April 27.—Lord Kelvin, President, in the chair.—The following papers were read: 'On the Results of an Examination of the Orientation of a Number of Greek Temples,' by Mr. F. C. Penrose; 'On the Coloration of the Skins of Fishes, especially of Pleuronectidae,' by Mr. J. T. Cunningham and Dr. MacMunn; and 'The Electric Organ of the Skate: Note on an Electric Centre in the Spinal Cord,' by Prof. J. C. Ewart.—The following fifteen candidates have been selected by the Council to be recommended for election: Prof. W. Burnside, Prof. W. R. Dunstan, Mr. W. Ellis, Prof. J. C. Ewart, Prof. W. T. Gairdner, Dr. E. W. Hobson, Sir H. H. Howorth, Mr. E. T. Newton, Dr. C. S. Sherrington, Dr. E. C. Stirling, Mr. J. I. Thornycroft, Prof. J. W. H. Trail, Mr. A. R. Wallace, Prof. A. M. Worthington, and Prof. S. Young.

GEOLOGICAL.—April 26.—Mr. W. H. Hudleston, President, in the chair.—Mr. E. J. Burrell was elected a Fellow.—The following communications were read: 'The Origin of the Crystalline Schists of the Malvern Hills,' by Mr. C. Callaway; and 'Supplementary Notes on the Metamorphic Rocks around the Shap Granite,' by Mr. A. Harker and Mr. J. E. Marr.

INSTITUTION OF CIVIL ENGINEERS.—May 2.—Mr. H. Hayter, President, in the chair.—It was announced that the Council had recently transferred Messrs. F. J. Dick, E. D. Marten, J. R. Robertson, H. A. G. Sherlock, and T. Stewart to the class of Members; and had admitted Messrs. B. B. Coustou, W. J. Hutchinson, W. G. Jones, H. Morris, and J. T. Shield as Students.—The monthly ballot resulted in the election of three Members and of twenty-eight Associate Members.—The paper read contained a description of the system of 'Mining and Ore Treatment at Broken Hill, N.S.W.,' by Mr. M. B. Jamieson.

ROYAL INSTITUTION.—May 1.—Annual Meeting.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The annual report of the Committee of Visitors for the year 1892, testifying to the continued prosperity and efficient management of the Institution, was read and adopted. The real and funded property now amounts to above 104,000*l.*, entirely derived from the contributions and donations of the members and of others appreciating the value of the work of the Institution.—The following gentlemen were elected as officers for the ensuing year: President, the Duke of Northumberland; Treasurer, Sir J. Crichton-Browne; Secretary, Sir F. Bramwell, Bart.; Managers, Capt. W. de W. Abney, S. Bidwell, J. Birkett, J. Brown, Sir D. Galton, D. E. Hughes, A. B. Kempe, G. Matthey, Dr. H. Müller, Right Hon. Earl Percy, W. C. Roberts-Austen, Sir D. Salomons, Bart., A. Siemens, B. W. Smith, and Sir R. Webster; Visitors, Dr. C. E. Beevor, H. A. Blyth, F. W. Braine, J. T. Brunner, M. Carteghe, R. E. Crompton, J. Farmer, R. Hannah, Dr. D. W. C. Hood, R. Meldola, L. M. Rate, B. Redwood, J. C. Ross, J. B. Sedgwick, and G. A. Spottiswoode.

SOCIETY OF ENGINEERS.—May 1.—Mr. W. A. McIntosh Valon, President, in the chair.—A paper by Mr. E. Burrows 'On Blake's Bridge, Reading,' was read.

SOCIETY OF BIBLICAL ARCHEOLOGY.—May 2.—Mr. P. le P. Renouf, President, in the chair.—A paper was read by Mr. P. le P. Renouf in continuation of his former papers 'On the Egyptian Book of the Dead.'

ARISTOTELIAN.—April 24.—Mr. S. H. Hodgson, President, in the chair.—Mr. H. W. Blunt read a paper 'On the Formation of Concepts.' Whatever be the pronouncement of ultimate metaphysics as to the data out of which consciousness constructs its world, the psychologist, at any rate, is justified in assuming a rational objective world of things, persons, and events which determines the order of the impressions and their presentation in groups. These groups give perceptual and memory images of objects already arranged under categories, and it is out of these images, which are potentially universal, potentially individual, that concepts are formed. The image is developed in two directions, one towards concreteness till it is satisfactory for the recognition of the individual, the other in the direction of abstract universality. It is in the work of attention, by means of abstraction and comparison, upon the image, that the formation of concepts is to be looked for, the mechanism of the subsidiary processes being much assisted by the fact of our

locomotion. When the process of concept formation has developed an abstract not representable in imagination, there arises the necessity for realism as opposed to nominalism. The various forms of quite untenable individualism are, perhaps, explicable by the various forms of symbolism and figurate conception characteristic of particular philosophers, which led to the ignoring of unrepresentable schemata, such as the ideas of relations. Thus, for example, Berkeley appears to have been a strong visualist, while auditory representations and symbolism in the organs of articulation have left their impress on philosophic theory.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 8.—General Monthly.
—Aristotelian, 8.—'The Philosophy of Mr. Shadworth Hodgson,' Mr. G. F. Stout.
—Sewage Filtration, 8.—Discussion on 'Recent Experience in Sewage Filtration considered in Relation to River Pollution.'
—Society of Arts, 8.—'Mosaic: its History and Practice,' Lecture I, Mr. C. H. Townsend. (Canter Lecture.)
—Geographical, 8.—'Exploration and Climbing in the Karakoram Mountains,' Mr. W. M. Conway.
Tues. Royal Institution, 3.—Modern Science in China, Prof. R. K. Douglas.
—Civil Engineers, 8.—Discussion on 'Mining and Ore Treatment at Broken Hill, New South Wales.'
—Society of Arts, 8.—'Primitive Art in Egypt,' Prof. W. M. Flinders Petrie.
—Anthropological Institute, 8.—'Notes on the Skull of an Aboriginal Australian,' Mr. C. D. Cooper; 'Borneo,' Mr. C. Hose; 'The Natives of Tonga,' Mr. R. G. Leefe.
Wed. United Service Institution, 3.—'The Photograph and its Application to Military Purposes,' Lieut.-Col. E. V. Fosberry.
—Biblical Archaeology, 4.—'The Language and Writing of the Ancient Egyptians,' Lecture VIII, Mr. P. le P. Renouf.
—Entomological, 7.—'Dicerania, a Carnivorous Tipulid Larva,' Prof. L. C. Miall; 'Lepidopterous Pupae (*Micropteryx purpurella*) with Functionally Active Mandibles,' Dr. T. A. Chapman.
—Civil Engineers, 8.—'The Introduction of Rubble Blocks into Concrete Structures,' Mr. J. W. Steven. (Students' Meeting.)
—Geological, 8.—'Fossils and Conglomerates between Bethesda and Llandrindaf, North Wales,' Prof. J. F. Blake; 'The Land-drovers and Associated Rocks of the Neighbourhood of Corwen,' Messrs. P. Lake and T. T. Groom.
—Society of Arts, 8.—'The Richmond Lock and Tidal Weir,' Mr. J. B. Hilditch.
Thurs. Royal Institution, 3.—'The Atmosphere,' Prof. Dewar.
—Electrical Engineers, 8.—'Prevention of Sparking, Compound Dynamos without Series Coils, or Magnets, and Self-exciting Dynamos and Motors without winding upon Field Magnets,' Mr. W. R. Sayers.
—Mathematical, 8.—'Some Formulas of Godazzi and Weingarten in Relation to the Application of Surfaces to Each Other,' Prof. Cayley; 'The Expansion of certain Infinite Products,' Prof. L. J. Rogers.
—Haguenot, 8.—Annual General Meeting; Address by the President.
—Society for the Encouragement of the Fine Arts.—'Pictorial Advertising: its Use and its Abuse Demonstrated,' Mr. J. Leighton.
Fri. United Service Institution, 3.—'The Banqueting House, Whitehall,' Mr. C. A. H. Bartlett.
—Physical, 8.—'Drawing of Curves from their Curvature,' Mr. C. V. Boys; 'Foundations of Dynamics,' Mr. O. Lodge.
—Astronomical, 8.
—Royal Institution, 8.—'Isoperimetric Problems,' Lord Kelvin.
Sat. Royal Institution, 3.—Johnson and Swift, Dr. H. Craik.
—Botanic, 3.—Election of Fellows.

FINE ARTS

THE NEW GALLERY.

(First Notice.)

THE visitor will find in the New Gallery a much better collection of pictures and sculptures than that of last year or of the year before. This improvement is manifest alike in the figure pictures, the landscapes, the portraits, and the statuary, and most of all where it was most needed, in the historical paintings or those depicting romantic subjects.

Following the order of the Catalogue, we may begin our remarks on the figure pictures with Mrs. Alma Tadema's best production, *Many Stitches, many Thoughts* (No. 10). It merits hearty praise for wealth of tone, solidity, strength, careful and thorough finish, and for other fine qualities of the old Dutch School, of which this lady is an eminent disciple. The scene is the interior of the artist's own studio, but the lady who is diligently making or mending a garment which lies before her is not the painter, as some suppose. Technically the work has much of the firm, crisp touch and finish of a Gonzales Coques combined with something of the breadth, softness, and fulness of the tones of a Metsu.—We have already mentioned in our "Gossip" the most remarkable work in the gallery, Mr. Alma Tadema's *Unconscious Rivals* (12). He has placed two damsels, to whom he, by the way, has previously introduced us, in a sort of balcony under a great arch, decorated in the Pompeian manner with arabesques upon a red ground. Rosy and golden sunlight is reflected from the ground and garden without, while, from our right and on high, direct light forms a sort of veil of mist athwart the place, the lower portions of which—

the balcony, for instance, its parapet and pavement of white marble—are illuminated by the cooler daylight of an ordinary interior. While everybody is enchanted by Mr. Alma Tadema's exquisite painting of marble, few appreciate fully the magic with which he treats complex and delicate modes of illumination. Of this gift the picture before us is a crowning instance. How to master and, so to say, fuse into perfect harmony the elements of a scheme of lighting such as this, which is greatly complicated by the necessity for giving intense lustre to the foliage on our right, and at the same time to keep in their places in the foreground the tones and colours of a huge azalea loaded with crimson blossoms, while he assigned to the figures of the damsels their just values in the chiaroscuro and coloration of his work, was a pictorial problem such as few could have attempted, and perhaps none succeeded in as he has done. In these respects 'Unconscious Rivals' is a wonder such as we never saw before. Most admirable of all, though less obvious than the finish, brilliancy, rectitude, and solidity of the picture, is the conformity of all the parts. Mr. Tadema has before now painted girls as fair and graceful; even the exquisite azalea had its prototype in a recent picture, and we have not forgotten 'An Oleander'; but no previous work of his has combined these charms and depicted them under circumstances approaching in difficulty those under which we see them now. The same painter contributes a charming miniature at nearly whole length of Mrs. Charles Wyllie (16) in evening dress, a cream white brocade, seated in a room the decorations of which suit her fine flesh tints, her amber-coloured fan and sash. The attitude and expression of this delightful figure are as animated as they are graceful. It is a gift to Mr. C. Wyllie, the distinguished landscape painter.

There is usually something confused and laboured about the work of Mr. J. M. Strudwick, who, in No. 19, has attempted an apotheosis of Love. The scene is a kind of hall of marble, richly sculptured and painted, while in an open arcade of the background a company of young knights and others are seen riding without. A number of pretty figures of damsels and *amorini*, which are left quite isolated and are not brought into any relation to one another, are delineated in a manner which reminds of a late sixteenth century illumination of a decaying school. The design cannot be said to be confused, because no composition is discoverable in it; there is no systematized scheme of coloration, tone, or chiaroscuro. Love, a non-descript, splendidly attired and winged, is enthroned under a sort of alcove and upon a platform which is approached by steps in the foreground. Mr. Strudwick has toiled on this curious anachronism in a neat and overlaboured rather than firm and really finished style. A less ambitious and complicated picture is No. 106, a half-length figure (half the size of life) of a damsel with a lute, upon which she is supposed to be playing with fingers very oddly drawn. A decidedly pretty piece of sentimentality, but feverish in colour, it is deficient in manliness, and, while pretending to exhibit the fruits of study and research, it is really laboured and polished till it is too smooth to be artistic. No part of it is massed, nor, in the pictorial sense, possesses any solid quality.—In *The Magic Crystal* (29) Mr. W. Wontner depicts a life-size damsel in green, who holds up a crystal ball, and looks as if she meant to be mysterious, yet there is neither thought nor mystery in her shallow eyes. Although Mr. Strudwick and Mr. Wontner work in contrary ways, they are alike in aiming, or affecting to aim, at mystery, and thereby imitate Rossetti and Mr. Burne-Jones without, we are sorry to say, possessing any real inspiration of their own. Artistically speaking, Mr. Wontner is the better

painter, for although his handling is rather heavy, his colouring somewhat opaque, and his drawing not of the best, still his 'Magic Crystal' is a picture possessing pictorial elements, such as light and shade, modelling, and homogeneity, and it at least evinces a sense of colour. In short, it is a great pity Mr. Wontner throws himself away as he has done in No. 29. If he would only condescend to homely *genre*, and what may be called simple huckaback art, we have no doubt he would succeed. His respectable *Portrait of Miss Dulley* (152) is enough to show this.

Mr. J. W. Waterhouse's *Naiad* (40) is the complement of 'A Hamadryad,' now at the Academy. The Naiad has left her blue stream to peer, between the trunks of the trees that grow upon its banks, at a young faun sleeping in the shadow of the wood. Both the pictures are excellent in colour—that before us more especially so; and the suitability of their effect and lighting—elements of value in works like these—is worth remarking. The Naiad does not repeat the common error of painters' naiads, that of looking like a goddess or like a modern young lady without her clothes, unaccustomed to go naked; but, on the contrary, it is easy to see she can swim. The partial lack of refinement in the forms and carnations of the figures is not amiss in connexion with such a subject, although the figure of the Naiad as well as that of the Hamadryad might be more elegant without being less strong.—*In the Orchard* (52) serves to show that Mr. La Thangue sees nature in a crude, not to say coarse sort of way; his figure of a girl with apples and a basket is clumsy and the drawing is questionable, yet if the subject were worth it, a little freshness, care, and refinement would have gone far to redeem the painter's heavy touch, crude colour, and contempt for beauty. It is neither more nor less than presumption to expect slapdash like this to be hung near masterpieces like Mr. Watts's picture *The Open Door* (55), which represents a tall and slender country girl, wearing a saffron-red frock, grey-green felt cap, and black apron (colours of which Mr. Watts is a master), standing in a cottage, and cautiously opening its door to let enter from the storm outside a sulphur-yellow butterfly, which flutters in the entrance before settling on the purple flowers of an iris at the girl's feet. The observer may read the allegory for himself; our business is with the deliciously rich, refined, and masculine colour, the thoroughly natural carnations, compounded of deep gold and rosy hues, the massive and refined modelling of the flesh, the natural attitude, and the consummate tonality of an admirable work. For *Jill* (230), another rustic figure, which is in the South Room, we care much less. One of Mr. Watts's masterpieces, where a majestic sort of realism is vivified by a fresh idea, is his large sea-piece called *Neptune's Horses* (78). This is a noble exercise in blue, enriched with varied white and purple-grey. The scene is a calm blue sea; the horizon is half lost in far-off mists, and above hangs a firmament of dark indigo, in which a few stars shine brightly, while, just in front, the crest of a huge wave, assuming the half-defined forms of a company of white steeds, rushes forward before it breaks. It is an impressive design which, without violence to the taste and judgment of the visitor, gives form and substance to an ideal which might be present in the mind's eye of a poet. A noble thought is expressed by the simplest means, and a self-restraining taste has the fullest exercise in a picture which, as a picture, excels in the breadth, purity, and harmony of every one of its elements. It is noteworthy that Mr. Crane has attempted in No. 216 to realize the same notion, and, whatever other merits his large picture may possess, he has completely failed in that nobler sort of success which distinguishes No. 78. Having already

described this the leading work for the year of the younger artist, it will now be only necessary to say that he has chosen brilliant sunny daylight, a glowing blue sky, and a pure green sea; but he has introduced, instead of Mr. Watts's steeds, veritable white and somewhat lean horses, which, however energetically designed they may be, are as real as ever drew a hansom down Regent Street. Beautiful as it is in many respects, Mr. Crane's 'Neptune's Horses' is his greatest mistake, while the 'Neptune's Horses' is one of Mr. Watts's greatest triumphs.

Mr. E. Burne-Jones's illustrations of Mr. W. Morris's version of the 'Romance of the Rose' are Nos. 64 and 66. The former represents *The Pilgrim at the Gate of Idleness*; the latter (the concluding member of a series not yet complete) is named *The Heart of the Rose*. The reader need not trouble himself about the subjects beyond what the designs can tell him. Although their colour is very charming indeed, neither work will be reckoned among the painter's masterpieces, and consequently we shall not linger over them. At the Gate of Idleness, an opening in the stone wall of the magic garden, the pilgrim—who wears a blue mantle and gown, and a hood of darker blue—is welcomed by the Lady of Idleness, who steps towards him across a little bridge over the moat which encloses the garden. Her action is gracious, but without vigour, and her expression suave, without emotion; she is crowned with roses, and dressed in green draperies, beautifully drawn and coloured. We have a glimpse of the garden through the doorway; the outer landscape is rugged, and comprises a meadow strewn with big stones, and enclosed by a dense thicket. In 'The Heart of the Rose' the pilgrim, guided by an angel with parti-coloured wings, approaches the centre of the garden to find, ensconced amid the branches of a great rose tree, the Rose of Roses, a fair damsel "That Love and he so dearly chose."—Mr. W. B. Richmond's *Maid of Athens* (65) in an embroidered red cap, though pleasing, calls for no particular remark. His *Portrait of H. Horne, Esq.* (164), is one of the least successful works of an artist who seldom succeeds in male portraiture.

A good and poetical picture is Mr. L. Thomson's *By Summer Seas* (82), a very cleverly painted view, in strong yet softened sunlight, of a sea-shore, on which a number of damsels are dressing themselves after bathing. These little nudities are excellent; the rosy amber of the flesh goes well with the sands of gold, the grey shadows, the paler yellows of the dunes behind them, and the blue sky, saturated with light and flecked with clouds. Fair, plump, and tall, the damsels are all alike.—Mr. E. M. Hale's *Sun, Wind, and Sea* (83) is a clever sketch of half-dressed girls, in gowns of various colours, almost blown along a sea beach. There is a great deal of spirit and dramatic force of a theatrical sort in this dashing sketcher's *In the Grip of the Sea-Wolf* (242), a grim Northern rover, holding a knife in his teeth, bearing through the bright green waves to his galley, under brilliant sunlight, what seems to be a plump member of a *corps de ballet* whom he has been foolish enough to carry off. It is needless to remind Mr. Hale that virgins of that sort belong, not to lands such as sea-wolves harried, but to modern civilization. His clever notion of this "fetching" subject deserved better treatment, and Mr. Hale ought to take himself more seriously; in fact, much as, with less reason, Mr. C. Hallé did when he set about painting *Isabella and the Pot of Basil* (56), which, so far as the lady's face and air are concerned, does not embody anything like our ideas of a subject that is not at all novel. The execution is smooth and luminous, a little in need of breadth, strength, and homogeneity; the well-composed drapery very ably coloured, rich, and careful; the face, while rather weak, is thinly painted, and, for want of modelling and impasto, a little flat. Mr. Hallé's *Portrait of Miss E. Butcher*

(34), though possessing some merits, is not interesting; the same may be said of his *Mrs. Grimshawe* (73). His *London Waif* (210) we like still less; but his *Miss V. Sartoris* (212), a young girl in a white dress and hat, his best, though least ambitious contribution, is positively charming in its sweetness, grace, and good colour.—As Mr. P. Burne-Jones's *Man in the Iron Mask* (103) has been already described in these columns, we need only say that it represents that mysterious worthy seated in his cell, while a broad ray of silvery light streams upon him from a lofty window in the bare stone wall of a grim dungeon. It is not incumbent upon us to remind an artist of imagination that the Iron Mask lived during all, or nearly all, his long imprisonment like a modern first-class misdeminant. The best of the artist's portraits here is that of *Alfred Morrison, Esq.* (50), a capital whole-length miniature full of character. *The Italian Garden, Wilton* (346), is decidedly pleasant and tasteful.—Very brilliant, delicately drawn, and designed with singular taste is Miss M. L. Gow's *A Quiet Hour* (136), a pretty young mother and her child dressed in white. No picture here surpasses this little one in the charms of its soft full illumination, delicate harmony, and spirited touch.

It would have been difficult for Mr. C. W. Mitchell to make a greater mistake than painting *Boreas and Oreithyia* (195). The "rudeness" of Boreas is well understood, but of his stupidity his carrying off an Oreithyia like this we have here is the first evidence. Mr. Mitchell's error is not confined to the bigness of his canvas, for he might have drawn the legs of the ravisher with more spirit and made the virgin fairer.—A beautiful picture is Mr. A. F. Hughes's *Mournful Enone* (200), kneeling in a saffron robe before a time-worn altar in the lofty glade she was wont to walk in with "evil-hearted Paris," and praying for release. The design is full of passion, the drawing is of good quality, the tender colour and the soft illumination are of very high merit.—Another ambitious mistake on a needlessly large scale is Mr. Brangwyn's version of the Adoration of the Magi called *Gold, Frankincense, and Myrrh* (233), really an ill-composed group of life-size lay figures, nearly all back views, heavily draped in colours of low keys: a shadowless, flat, and feebly toned example which possesses none of the vigour of his 'Slave-Market' at the Academy. It is a pity so good an artist has thrown himself away so completely.—The Catalogue now brings us in front of Mr. H. S. Tuke's *Greek Lemon-Gatherer* (247), in which the greatest blunder is the utterly unreasonable size of the canvas. Here is a life-size, whole-length figure—well enough painted so far as it goes, but essentially commonplace—of a man standing in a sort of bower of sunlit lemon foliage. He is picking the lemons with a seriousness such as not even Mr. Mitchell could do justice to. There is about enough in this work, if it were reduced to 6 in. by 10 in., to make a really pleasing sketch. By looking at it through a reversed telescope Mr. Tuke will find that we are right.—*The Finding of the Infant St. George* (251) contains nothing which a much less capable artist than Mr. C. M. Gere could not have put upon a kit-cat. Mr. Gere has contrived to spoil a respectable design by using a canvas of preposterous dimensions. His larger figure looks like Mr. Holman Hunt's Joseph in the 'Triumph of the Innocents' turned round upon a pivot, so that we may get a side view of him. On the other hand, the little St. George lying near a stone and enshrined in flowers is pretty and good. In fact, in many respects this is an excellent picture, possessing solid qualities and the promise of better things.

The portraits by portrait painters comprise works of high originality and excellence. The first in numerical order is Mrs. Swynnerton's

A Lady (2), a life-size half-length, full of character, and noteworthy for the firm and free modelling of the flesh, the colour of which, however, might well be a little purer, though it is rich enough. *Marjorie* (108) is a powerful representation of a little girl in a green dress, placed against a blue background. The ingenuous and vivacious expression is first rate, and the solid child-like flesh merits commendation, qualified by regrets for its dirty half tints and brown shadows. *Gerald Valerian* (163), by the same artist, deserves similar criticism, but not quite so much praise.—Heer F. Khnopff, the remarkable Fleming who, while he takes great delight in colour, seldom condescends to anything less than an inscrutable mystery of art and poetry, has vouchsafed to paint a *Portrait of Henry Lambert de Rothschild* (25), and represent him as a wan, gentle little boy standing by a large armchair, and to make of his picture a Chinese-like exercise in low-toned blues and warm greys, with blackish hues in addition. As a study in tone, in which half the difficulties of art are evaded rather than surmounted, it would be hard for critics of taste to condemn this singular little example of an imperfect sort of painting.—Portraiture of a startlingly different kind is represented by Mr. Shannon's harmonious and lifelike, yet rather cold and mannered likeness, whole length, life size, of *Mrs. C. P. Brune* (27), wearing an exquisitely toned and coloured white dress, crossed by a scarf of pale blue. The same painter sends a capital life-size likeness of *Miss Kennedy* (137). Her expression is rather hard, and she looks wearied, but her brown gown is finely painted. Mr. Shannon, the charms of whose lady sitters are proverbial, has reserved his beauties of the year for the gallery of the Society of Portrait Painters, to which he is to send his very remarkable and beautiful group of the children of the Marquis of Granby seated in and about that enormous bowl of silver, decorated *en repoussé*, which is the glory of the Plate Room at Belvoir Castle.—A portrait of *Perceval* (39), by Mr. A. Hacker, is mere paint, and has not art enough, or rather research enough, to justify its presence here. How long will it be before artists recognize their duty to the art they practise?—*Jock and Charlie* (92), boys in a landscape of perfervid brown, most unnatural and superficial, is by Mr. Herkomer. As sketches in a sort of monochrome, the heads may pass muster for animated studies for portraits; the rest of the big canvas is leather and prunella, with an excess of leather. Unless the picture is going to be finished, we should recommend cutting out the heads and burning the rest of this canvas.—In the Hon. J. Collier's picture of *A Tramp* (96) the baby's head is well painted, and handled with zest and skill.

The portrait of portraits here is Mr. J. S. Sargent's superb life-size, whole-length *Mrs. H. Hammersley* (128), wearing a deep rose-coloured velvet dress with sharply distinct white lights, and seemingly on the point of rising from a brown-grey *Empire* couch. A lighter brown-grey curtain covers the background of the picture. This is a thoroughly vigorous and extremely original piece of work, admirable for its brilliancy and the harmony of its colours in high keys which are most craftily disposed to harmonize with the luminous and yet solidly painted carnations of the lady. In placing them close to a rose-coloured velvet dress such as this the painter has courted defeat, and won an extraordinary victory. The flesh-painting may be called a wonder, so pure and deftly modelled are the features, bare arms, and hands. In our opinion this would be a perfect and epoch-marking picture but for the disproportions of the lower limbs and the unaccountableness of their positions, and the too darkly defined shadow of the nose. The last is a frequent and, no doubt, intentional defect in Mr. Sargent's portraits of ladies. The *Portrait of Mrs. G. Lewis* (177), in a black and gold embroidered

evening dress, is, in its way, almost as fine as that of Mrs. Hammersley, but it is less original and courageous.

We shall devote our next article to the landscapes and sculptures in this gallery.

THE SALON OF THE CHAMPS ÉLYSÉES.

(First Notice.)

ON the morrow of the varnishing day the distracted chorus of critics yearly intones the same monotonous lamentations and heaps the same despairing contempt on art and the modern schools. This professional pessimism appears to be rather on the increase since the habit has sprung up—in obedience to that demand for information which is in most cases merely a species of idling—of publishing a complete account of the exhibition even before it is opened. You should see with what a melancholy and depressed air the critics wander through the long galleries covered with pictures, looking as if they were doing a school task. In two days they are required to see and pronounce judgment upon some two thousand canvases and more than eight hundred works of sculpture, and to express their opinion in the journal that is waiting for their copy. The result inevitably is that real criticism is gradually disappearing to make way for more or less dexterous reporting. A week hence the same task will be performed over again with the same rapidity at the Champ de Mars, and with a little more or a little less ill humour according to the relations and friendships the writer maintains in the one case or the other; and then until next year public opinion is supposed to be made up on contemporary art.

In reality, if the critics would take the trouble to look at the works exhibited with some little attention to them individually, instead of glancing round in a disdainful fashion—especially if they would consent to abandon that appearance of superiority which it is so easy to assume—if they would lay aside haste of judgment and the habit of irony—if they would be pleased to remember that an annual exhibition cannot be a museum,—they would allow that the Salon of the Champs Élysées is not as a whole inferior to those of previous years; that besides a number of works that are simply correct, there are some pieces not of exceptional merit, I allow, but yet interesting and significant. Finally, in the midst of apparent confusion, the exhibition affords useful information regarding the tendencies of modern art. But we have not as yet before our eyes more than the half of the annual output, and before we begin to attempt to generalize on the dominant drift of our school of painting, we shall do well to wait till the Salon of the Champ de Mars has opened its doors; and they are still closed at the moment of my writing these lines.

There is no doubt that the largest canvases are not the best; but it would be useless to try not to see them, and it is better to dispose of them at once. Upon the threshold of the Salon, on the landing of the principal staircase, the visitor is forcibly brought to a standstill by a great noise of arms and of historical iron. This is *Charles le Téméraire à Nesles* (No. 1552), by M. Roybet. M. Roybet does not often contribute to the Salon; he has acquired a reputation—a very lucrative one, I believe—by private exhibitions in the galleries of the picture dealers, and he enjoys a high degree of credit with a certain number of amateurs. His ability and his "tour de main" are admirable. In placing in a decorative canvas vaguely "moyenâgeux" a reiter of the fifteenth century, or in painting with a liberal brush some musketeers of the time of Louis XIII., with their boots à crêneau, their felt hats and feathers; in depicting splendid stuffs, and making them look brilliant; even in giving to eyes more greedy than delicate

binations, he is a past master; and as this style of painting—at once easy to comprehend, comfortable, substantial, and decorative—possesses everything needed to seduce amateurs who like to have something for their money, M. Roybet is never embarrassed with his stock. It is, besides, "loyale et marchande"; he understands his trade as well as any man in France. At bottom he is a belated representative among us of the extinct romantic school; he believes still in picturesque stage effects, and in costumes more or less historical; he has collected in a corner of his studio all the cast-off wardrobes unused since Paul Delaroche, Isabey, Roqueplan, Couture, and Delavéra, from the mantle "couleur de muraille" to the satin doublet and the figured velvet, even adding to it plush, which is a modern product, brilliant and cheap; he has taken it all, and he has painted it all. The only pity is that he has forgotten to add a little of the soul and of the sacred fire of Eugène Delacroix. To return to the picture: Charles the Bold, furious at his check before Amiens, entered Nesles on the 9th of June, 1472, and delivered over the town and its inhabitants as a prey to his soldiers, and presently he began to massacre the unfortunate people who had taken refuge in the church of Notre Dame. All this is depicted according to the rules. In the immense canvas, on which the choir of the cathedral itself appears to be painted almost its actual size, and which is surrounded by a gothic frame adorned with pinnacles and belfries, the visitor finds in its proper place everything that appertains to a massacre of the first class; here female suppliants (yellow and blue plush), there children who are being carried off; further on daggers which have been washed, glittering suits of armour, a black horse prancing on bodies which are being hurled from the upper galleries, outstretched arms—all the requisite gesticulation, yet, after all, nothing but a conventional and cold composition, where there is not a spark of real feeling. It is, in fact, a great deal of labour, and even of talent, altogether wasted.

The same M. Roybet contributes another picture of respectable, but less gigantic, dimensions, *Propos galants* (1553). The actors are a trumpeter of musketeers and the waiting-maid of an inn à la Jordaens, buxom, with her hair in disorder, laughing loudly, who is plucking a fowl while waiting for something better to do. She is quite attractive, if one cares for the species. In any case it is only fair to do justice to the virtuosity and the surprising *verve* of the painter's brush. He triumphs in these altogether exterior passages.

M. de Munkacsy, the celebrated Hungarian artist, has no need of a lengthy introduction to English readers. He exhibits a canvas 15 metres long, intended for the Palace of the Parliament at Buda-Pesth, *Arpad* (1320). The scene is at the foot of the Carpathians, at the spot where the great plain begins. Arpad, dressed in Asiatic costume and surrounded by his chiefs, acclaimed by the crowd of warriors, receives the representatives of the indigenous tribes, who bring him, in token of submission, the water of the Danube, some hay, and a little of that earth which will henceforth take the name of Hungary. M. de Munkacsy has not been for nothing the pupil of Piloty. He has retained from the teaching of his master a liking for large historical paintings, the science of ample compositions and of expressive arrangements. He strives to dissipate by characteristic realism the coldness and artificiality that are apt to cling to these archaeological restorations. He lavishes upon them the bravura of a firm and rich brush, adding beautiful and serious resonances of local tone. One is bound to recognize at first sight all that there is of effort and science to carry to a successful issue a work that has occupied a long time, to group such quantities of figures; and if after the exhibition of so much talent the visitor

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SALES.

MESSES. CHRISTIE, MANSON & WOODS sold on the 29th ult. the following, from the Brocklebank Collection and other sources. Drawings: G. Barret, A Classical Landscape, 74l. D. Cox, Windsor Castle, the Queen, 99l.; A Landscape, with a flock of sheep, 63l. C. Fielding, A Sea Piece, with shipping, 63l.; Fishing Boats, rough water, 110l. B. Foster, Lancaster, 220l. L. Haghe, Arrest of King Charles I., 52l. J. M. W. Turner, An Italian Landscape, 78l. S. Prout, A Palace on the Grand Canal, Venice, 86l. Pictures: A. L. Egg, Esmond, on his return from the wars, being decorated by Beatrix, 141l. Sir E. Landseer, A Highland Whiskey Still, 105l. W. J. Müller, Bird-Trappers, 189l.; The Opium Dealer, 178l.; An Eastern Bazaar, 173l.; and Sorrento, 236l. P. Nasmyth, A Landscape, 787l. F. Goodall, Brittany Peasants' Wedding Dance, 341l. P. Graham, A Highland Spate, 262l. E. Nicol, A Shebeen House, 420l. R. Bonheur, A Sheep, 199l. T. Faed, In Time of War, 761l. W. P. Frith, Uncle Toby and Widow Wadman in the Sentry Box, 120l. Sir J. E. Millais, The Wolf's Den, 220l.; "Victory, O Lord!" 1,260l.; and Dropped from the Nest, 1,260l. J. Phillip, La Bomba, or the Wine-Drinkers, 808l. J. Burnet, East Cows from West Cows, 215l. T. Webster, Good Night, 367l. D. Roberts, The Church of the Towers, Pisa, 110l.; and Baalbec, Ruins of the Temple of the Sun, 1,627l. Sir A. W. Callcott, A Landscape, with ruins, 315l. J. M. W. Turner, Crichton Castle, 199l.; and The Avalanche, 183l. W. Collins, The Samphire Gatherers, Ventnor, 535l. W. Mulready, "Train up a child in the way he should go," 1,386l. Sir D. Wilkie, The Letter of Introduction, 2,152l. J. C. Hook, Baiting for Haddock, 577l. H. W. B. Davis, The Way to the Sanctuary, 472l. M. Stone, The First Love Letter, 609l. J. Linnell, Carrying Wheat, 283l.; Lynton Sands, 399l.; and A Woody Landscape, with sheep, 283l. J. F. Lewis, The Hosh (Courtyard) of the House of the Coptic Patriarch, Cairo, 1,732l. Munkacsy, A Stolen Interview, 840l. C. van Haanen, The Cobbler's Shop, 399l. Prof. Müller, The Sacred Well, 430l. Favretto, A Venetian Workroom, 168l. W. Dyce, Jacob and Rachel, 299l. F. Holl, Newgate, Committed for Trial, 231l. D. MacIise, Puck disenchanting Bottom, Oberon and Titania Reconciled, 115l. J. MacWhirter, Loch Coruisk, Isle of Skye, 110l. A. Scheffer, Mignon, Aspirant, and Mignon, Regrettant, a pair, 304l. W. Etty, Mars, Venus, and Cupid, 241l. R. Ansdell, The Successful Deer-Stalker, 304l.

Messrs. Robinson & Fisher sold on the 28th ult. a Portrait of Angelica Kauffman, by Sir J. Reynolds, for 525l.

Fine-Art Gossip.

MR. G. A. STOREY has nearly finished a picture of an *allée verte* in a Belgian town, where an officer, wounded at some combat in the cockpit of Europe, and a pretty damsel are walking together. The half-clad branches and sunflecked gravel indicate that it is springtime the artist has represented. The attitudes are appropriate, the expressions are pretty; the effect of sunlight and shadow, a clear cool atmosphere, and pure daylight add to the agreeableness of a nice picture, of which we are, however, bound to say that it would be still more worthy of his position if the clever artist would take more pains to finish it.

An accident has prevented our recording sooner the death, on the 19th ult., in his fifty-second year, of **Mr. Richard Herbert Carpenter**, an able and accomplished architect, the de-

signer of the college at Lancing; St. Cuthbert's College at Workop; the church of St. Mary, Crown Street, Soho; the King's School, Sherborne; many houses in various parts of the country for the Duke of Buccleuch, Lords Wharnclyffe and Salisbury, Mr. Goschen, and others, all of considerable importance. He was the restorer of Chichester Cathedral after the fall of the spire, and performed a similar office for Armagh Cathedral, and he did much for Sherborne Abbey Church, St. Augustine's College, Canterbury, and the Church of St. Paul, Brighton. He was the eldest son of Mr. R. C. Carpenter, and an articulated pupil of Mr. W. Slater, with whom he afterwards entered into a partnership which existed till Slater's death in 1872, when Mr. Carpenter joined Mr. B. Ingelow, and with him acted professionally till last month. He exhibited occasionally at the Academy since 1875, and was, we believe, educated at University College School.

A CORRESPONDENT writes:—

"At 17, Regent Park Road, last Saturday, was severed one of the last links with the art of the beginning of this century in the death of Samuel Bellin. Born in 1799, he would have completed his ninety-fourth year if he had survived till the 13th of the present month. He was the son of John Bellin, of Burnt House, Chigwell (the Burnt House of 'Barnaby Rudge'). In his early manhood he studied painting in Rome, where, in company with Turner, Catherwood, Severn, and others, he made rapid progress in his studies, displaying a wonderful faculty for rapid and accurate drawing, and producing some remarkable copies of the more notable old masters which enrich the Eternal City. Returning to England, Samuel Bellin devoted himself to mezzotint engraving, and soon took a position in the foremost rank in his profession, which he held till his retirement some thirty years ago. He was a friend of Landseer, Leslie, and David Cox, and engraved some of their pictures with marked success. He was one of the first members of the Graphic Society, which held its meetings at University College, in Gower Street, and frequently contributed to its monthly exhibitions. He made many friends in the artistic world of his time by his kindly spirit and readiness to help those in need, and won the respect of all who knew him by his conscientious independence in all that related to his profession. Like his contemporaries Cousins, Pye, Robert Wallis, and Thomas Landseer, he lived a quiet, abstemious life, with the result that, like them, he reached an unusually great age."

Mr. Bellin began exhibiting in London in 1835. One of his best plates was 'The Momentous Question,' after Miss Setchell, whose work he much improved in the process of translation. Some of the late C. Lucy's pictures were engraved by him.

At a meeting recently held at the British Embassy in Rome, a proposal was approved for extending "the scope of the British and American Archaeological Society by providing a building for it, as well as for a limited number of students." The Council of the Society, under the presidency of Lord Vivian, subsequently appointed a committee to carry out the above project. Individuals and public bodies interested in archaeology in England and America are invited to assist. The secretary of the Society is Dr. E. J. Miles, 20, Via San Basilio, Rome.

PROF. CICCHOTTI has just published a juridical work on the antiquities of Crete, based on the ancient inscriptions of the island. Prof. Comparetti has, meanwhile, finished his study on the legal inscription of Gortyna, of which he will issue shortly a definitive reading; while Prof. Halbherr will follow with the complete collection of all the Greek and Latin inscriptions of Crete down to Byzantine times. Two new inscriptions of Roman date have just been found at Gortyna, one relating to games, the first of this kind hitherto found in Crete. They will be published shortly by Dr. Ricci in the *Monumenti de' Lincei*.

The excavations at the Stadium on the Palatine have brought to light two marble heads, one of a small statue of Flora, the other of a man wearing a helmet; a marvellously well-

preserved marble torso of a faun, natural size; and an almost perfect head of Antoninus Pius, of good workmanship. This last has already been placed in the new national museum, which has been for some time in course of formation at the ancient baths of Diocletian, and which was solemnly opened on Saturday, the 22nd ult., by the King in the presence of the German Emperor. The fine head, of Parian marble, discovered in the Stadium a short time before, is thought by Dr. Petersen to be that of a muse or poetess.

The death, on the 28th ult., at Nismes, is announced of the French painter **M. Eugène Beyer**, who was born in 1818, became a pupil of David Beyer, his father, and Paul Delaroche, and made a reputation by 'Le Supplice des Juifs,' and by an immense canvas at the Salon of 1861 on which he had depicted with many horrible circumstances the 'Bataille de Saverne,' an episode in the Peasants' War; this work is now in the Musée at Saverne. In 1848 and 1850 he played a conspicuous part in the politics of Strasbourg, and greatly dismayed the magistrates of that city, of which at one time he was the representative in the Chamber.

DURING the past winter **M. de Morgan** has been carrying out excavations on a large scale at Kom Ombo, about thirty miles north of Aswân in Upper Egypt, and he has succeeded in uncovering there a temple of considerable importance. As is well known, the temple is double, and consists of a large court containing sixteen columns inscribed with the cartouche of Tiberius, and a hypostyle hall containing nineteen columns about 40 ft. high. The pronaos has ten columns, three chambers, and two shrines; one shrine is dedicated to Seb k and the other to Heru-ur or Aroueris. The temple measures about 500 ft. by 250 ft., and stands at a height of about 40 ft. above the level of the Nile during its low season. By the side which fronted the river there originally stood a propylon and a small temple built by Domitian; on the right of this stood the *mammisi*. To protect the remains of the temple from the inundation of the Nile, M. de Morgan has built a huge dam of the waste stones and materials which he has found in the course of his work. The bas-reliefs upon the walls and columns are exceedingly fine, and the delicacy of the colours and the fineness of the workmanship are equal, if not superior, to the art displayed at Edfu and Philæ. The inscriptions, although of a religious character, are of considerable interest, and among them may be mentioned (1) the dedicatory address of Ptolemy VII., (2) the calendar of the festivals, (3) ephemerides with the names of the deities who preside over the days of the year, (4) and the texts referring to the geography of the nomes. The remains at Kom Ombo promise to be as interesting as any of the Græco-Roman period in Egypt. The Egyptian Government is to be congratulated that the work of the preservation of the monuments has at last been begun, and also because it has seen its way to employ the talents of MM. de Morgan and Brugsch in the spheres in which the greatest public good can be obtained.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Mr. Mann's Benefit Concert. LYCEUM.—Performance of 'Faust' by Students of the Guildhall School of Music.

THE very large attendance in the Crystal Palace concert-room last Saturday testified to the general esteem in which Mr. August Manns is held by amateurs, as the programme did not include any specially interesting features, though in a general sense it was well chosen. The items for orchestra alone were Schubert's 'Unfinished' Symphony in

a minor, and the overtures to 'Die Zauberflöte' and 'Tannhäuser,' concerning which there is nothing to be said. Mlle. Frida Scotta, a young Danish violinist, whom we do not remember to have heard previously on a public platform, won much favour in Mendelssohn's Concerto. Her tone is remarkable for purity and her style for refinement, chastened, however, by a certain degree of coldness, which was chiefly perceptible in the *andante*. Terms almost identical might be employed with reference to Mlle. Kleeberg's rendering of Beethoven's Pianoforte Concerto in G, No. 4. We have frequently heard the work played with greater power, but never with more delightful finish and delicacy of touch. The Crystal Palace Choir was heard in Mr. Hamish MacCunn's picturesque setting of Campbell's ballad 'Lord Ullin's Daughter'; and familiar vocal pieces, admirably sung by Miss Macintyre and Mr. Santley, completed the lengthy programme.

It was not long since a reproach against our leading musical academies and schools in the metropolis that little, or at the best half-hearted interest was bestowed on operatic study; but within the past few years a distinct movement has been made towards the reparation of long-standing error, thanks to the initiative of the Royal College of Music. The last to move was the Guildhall School, and it is, therefore, especially gratifying to record that the spirit of ambition which prompted the authorities to sanction the performance of Gounod's 'Faust' which took place at the Lyceum Theatre on Wednesday afternoon was amply justified by results. It must not be inferred from this remark that any of the students displayed exceptional ability, the best that can be said being that they, one and all, justified the confidence reposed in them on this particular occasion. Mr. Bates Maddison displayed vocal promise as Faust; Miss Jessie Hudleston sufficiently conquered her pardonable nervousness to show both vocal and dramatic aptitude for the stage; and Mr. Edward Epstein was intelligent as Mephistopheles, his principal and very natural defect being a tendency to overact the rôle. The painstaking efforts of Mr. F. Stuart Hyatt as Valentine and Miss Jessie Browning as Siebel deserve acknowledgment. The orchestra, consisting to a considerable extent of students, was excellent in every department, and the large chorus showed the result of careful training under Mr. Neill O'Donovan, the singing being marked by more care and intelligence than is usual with operatic choristers. Credit is also due to the stage director, Mr. L. F. Chapuy, the "business" of the opera being carried out brightly and effectively. Sir Joseph Barnby, who conducted, kept his forces well together, his only fault being a somewhat too rigid and metronomic beat. Indulgence in the *tempo rubato* is not only permissible, but frequently desirable in opera.

CONCERTS.

CROWDED audiences attend the excellent performances of the Royal Artillery Band in St. James's Hall. That of Friday last week included a Symphony in D minor by the conductor, Cavaliere L. Zverval. It is a brief and unpretentious work, the themes, which are with scarcely an exception genial and melodious, not being

subjected to any elaborate treatment. The programme likewise contained Saint-Saëns's 'Danse Macabre,' one of Svendsen's Norwegian Rhapsodies, and the rarely played prelude to Gomez's opera 'Il Guarany.'

On the same afternoon Mr. Ralph Stuart, a promising young pianist, gave a recital at the Steinway Hall. He was heard to greatest advantage in some of Chopin's pieces, which is giving him no little praise; but he needs further study. Mr. W. H. Webb (vocalist) and Miss Clara Fisher (violinist) took part in the programme.

The scheme of the Wind Instrument Chamber Music Society on the evening of the same day in St. James's Banqueting Hall, included Brahms's Clarinet Trio, a Sonata for clarinet and pianoforte by Gouvy, and Molique's Trio in B flat for flute, violoncello, and pianoforte, Op. 27.

Signor Simonetti gave his annual morning concert on Saturday at St. James's Hall, the programme commencing with the violinist's Second Sonata in C for piano and violin, Op. 9, the pianist being Madame Frickenhaus. It is a tolerably pleasing work, but rather weak both in ideas and the general treatment. Signor Simonetti's principal solo was Mendelssohn's Concerto, which was given with the composer's pianoforte accompaniment; and songs were contributed by Miss Liza Lehmann and Mr. Oudin.

Miss Emily Shinner (Mrs. F. Liddell) gave a well-arranged chamber concert at the Princes' Hall on Monday evening, assisted by Mr. Leonard Borwick and Miss Fillinger. The principal items in the programme were Brahms's concise and genial Sonata in A for pianoforte and violin, Op. 100, and Herr Joachim's Theme and Variations in E minor for violin. The concert was well attended.

A miscellaneous concert was given at the Portman Rooms on Tuesday evening by Miss Gertrude Aylward and Miss Grace Vereker, two young vocalists of promise, the former a soprano and the latter a mezzo-soprano. Among those who took part in the programme, which does not need detailed notice, were Miss May Pinney, Mr. Braxton Smith, Mr. Montague Worlock, Signor Aramis, and Mr. Elkan Kosman.

Two pianoforte recitals clashed with the 'Faust' performance at the Lyceum on Wednesday afternoon. At St. James's Hall Madame Essipoff made her reappearance after a somewhat prolonged absence, and was heard to much advantage in Schumann's Sonata in C minor, Op. 22; Brahms's clever Variations and Fugue on a Theme by Handel; five of Chopin's pieces; and various minor selections.

At the Steinway Hall M. Lennart Lundberg, a pianist of ordinary calibre, essayed Handel's Suite in D minor, Beethoven's 'Waldstein' Sonata, and various pieces by Chopin, Mendelssohn, and other composers.

The Westminster Orchestral Society's programme on Wednesday evening included Macfarren's overture 'Chevy Chase,' two of Mr. J. F. Barnett's little orchestral sketches, Mr. F. Corder's clever and picturesque overture 'Prospero,' conducted by the composer, and the Three Dances from Mr. Edward German's music to 'Henry VIII.' Miss Ethel Bauer played Schumann's 'Papillons,' and Sterndale Bennett's Caprice in E with orchestra; and Miss Constance Egerton and Mr. Arthur Barlow were the vocalists.

On the same evening the Musical Guild gave the first of a new series of chamber concerts at the Kensington Town Hall. Good performances were secured of Brahms's Clarinet Quintet in B minor and Beethoven's Quartet in E minor, Op. 59, No. 2, these being the principal items in the programme.

Musical Gossip.

As the four weeks' series of operatic performances in Italian and English at Drury Lane is now at an end it is unnecessary to particularize

concerning the final additions to the repertory, that is to say, 'Irmengarda' and 'Il Trovatore.' But Sir Augustus Harris should learn the somewhat severe lesson set before him as the result of his latest experiment in opera. It is certain that amateurs will not accept the presentation of even the most admired works when they are, so to say, pitchforked on to the stage, without adequate rehearsal or attention to any matters of detail. The principal artists, taken as a body, were sufficiently competent; but the orchestra from first to last was execrable, and the want of a firm guiding hand was painfully apparent in the stage management. Sir Augustus Harris is at present without any rival in operatic enterprise in the metropolis, and he should make every effort to maintain the high standard of excellence he set for himself when he first turned his attention to the direction of this form of art six years ago.

THE Hon. Mrs. Rollo Russell will publish shortly with Mr. T. Fisher Unwin a translation of 'Beethoven's Unsterbliche Geliebte,' This German brochure by Fräulein Mariam Tenger, in an autobiographical form, is intended to prove the title of the Countess Thérèse of Brunswick to be regarded as the object of the composer's "undying" love. Two portraits will be added to the English version, one after the bust exhibited at Bonn, and the other from an etching after the famous portrait presented by the countess to Beethoven.

THE first of the series of operatic concerts at St. James's Hall, to which attention has already been drawn, will take place on the 18th inst. The programme will be miscellaneous; but in addition to such esteemed artists as Mesdames Calvé, Arnoldson, Palliser, and Giulia Ravogli, and Messrs. Plançon, Charles Manners, Nachez, and Jean Gerardy, M. Alvarez, who is now held in high regard at the Paris Grand Opéra, and two Belgian performers, Madame Armand and M. Bonnard, will appear.

ACCORDING to a Berlin paper, the child pianist Koczalski, who is to make his first appearance in London next Wednesday, gave 54 recitals between February 7th and April 10th; and in the course of three years and a half he has taken part in 507 performances.

SOME autographs of the great composers have recently fetched high prices at a sale in Berlin. Three letters of Beethoven realized 310, 289, and 200 marks respectively; the score of a duet from Meyerbeer's 'Il Crociato,' 210 marks; two letters of Mozart, 420 and 380 marks; and lastly the famous letter of Weber to Kind, announcing the triumph of 'Der Freischütz,' 505 marks.

THE productions of the Paris Société des Grandes Auditions Musicales this year will include Gluck's 'Iphigénie en Tauride' and Wagner's 'Tristan und Isolde,' the latter with M. Van Dyck as the hero.

WE regret to learn, however, that the eminent Belgian artist continues indisposed and that the production of 'Die Walküre' at the Opéra is again postponed.

ANTON RUBINSTEIN is now engaged on an oratorio entitled 'Christus,' to a libretto by Herr Bulthaupt, of Bremen. The work, which will occupy two evenings in performance, will be produced by the Vienna Singacademie.

HERR OESTERLIN has just acquired for his Wagner museum at Vienna the pianoforte on which the master received his first lessons. The instrument was formerly the property of Theodor Weinlig, the Cantor of the Thomasschule at Leipzig, of whose method of teaching Wagner always spoke in terms of admiration.

PERFORMANCES NEXT WEEK.

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|-------|-------------------------------------------------------------------------|
| Mon. | Mr. Walter Bolton's Matinée, 3, St. George's Hall. |
| — | Highbury Philharmonic Society, Berlioz's 'Faust,' 8, Highbury Athenæum. |
| — | Mr. Walter Norman's Concert, 8, St. James's (Banqueting) Hall. |
| — | Musical Artists' Society's Concert, 8, St. Martin's Hall. |
| — | Messrs. Essex and Cammeyer's Concert, 8.30, Princes' Hall. |
| — | Mr. Sauer's Violin Recital, 8.30, St. James's Hall. |
| Tues. | Madame Essipoff's Pianoforte Recital, 3, St. James's Hall. |
| — | Mr. Laurence Kellie's Vocal Recital, 3, Steinway Hall. |

TELE.	Concert in Aid of the Chelsea Hospital for Women, 8, St. James's Hall.
—	St. James's Band Concert, 8, St. James's Hall.
—	Mr. George Gear's Concert, 8, Portman Rooms.
—	Madame Grimaldi's Pianoforte Recital, 8, 30, Princes' Hall.
—	Mr. Arnold Dolmetsch's Concert, 8, 40, Barnard's Inn.
WED.	Royal Engineers' Band Concert, 8, St. James's Hall.
—	Master Koczalski's Pianoforte Recital, 3, Princes' Hall.
—	Paridian Trio Chamber Concert, 3, St. James's Hall.
—	Royal Choral Society, 'East to West' and 'Elijah,' 8, Albert Hall.
—	Miss Nora Hastings's Concert, 8, St. James's Hall.
THUR.	Mr. C. P. Little's Concert, 3, St. James's Hall.
—	Miss Nellie Kauffmann's Pianoforte Recital, 3, St. James's Hall.
—	Miss Burghes's Concert, 8, St. James's Hall.
—	London Chamber Concert, 8, Princes' Hall.
—	Miss Elsie Mackenzie and Mr. Arthur Appleby's Concert, 8, St. James's Hall.
FRI.	St. James's Band Concert, 8, St. James's Hall.
—	Mr. Leonard Landberg's Pianoforte Recital, 3, Steinway Hall.
—	Concert of the Rev. E. H. Moberly's Ladies' Orchestra, 8, St. James's Hall.
—	Wind Instrument Society's Concert, 8, 30, St. James's (Banqueting) Hall.
SAT.	Mr. Ralph Smart's Pianoforte Recital, 8, 30, Steinway Hall.
—	Madame Berthe Marx's Orchestral Concert, 8, St. James's Hall.
—	Mr. E. H. Thorne's Annual Concert, 3, Princes' Hall.
—	Recital of Chamber Music, 3, 30, Drill Hall, Hampstead.
—	Madame Essipoff's Pianoforte Recital, 4, Hampstead Conservatoire.
—	Mr. Harry Williams's Concert, 8, Princes' Hall.
—	Church Sunday Schools Jubilee Fête, Crystal Palace.

DRAMA

Sir John Vanbrugh. Edited by W. C. Ward. 2 vols. (Lawrence & Bullen.)

SOME amusement is created by successive apologists for the Restoration dramatists. Two of them, it is known, Congreve and Vanbrugh, undertook their own defence against the well-deserved, if indifferently administered castigation of Collier. In days immediately succeeding, the world was not too shocked with these airiest and naughtiest of writers for the stage to flock to the performance of their comedies. Since then public opinion has practically banished them from the boards, and all that the last half or thereabouts of the present century has done for them has been to give their works the dignity of library editions. All the time, however, critics and editors have gone on apologizing for and explaining what is practically incapable of explanation or defence. The world will continue to read the ingenious casuistry of Leigh Hunt and Lamb, and will admire the solemn, if scarcely whole-hearted vindications of the later editors. It is, perhaps, better to give up the question and take a writer such as Vanbrugh as he is. He does not openly inculcate immorality; who does? The most lamentable and horrible products of disease and degradation are put forth with some pretended aim of benefiting virtue. Vanbrugh's 'Relapse' is the sauciest and wickedest play of a saucy and wicked epoch. The mere names which he bestows upon characters whose whole aim in life is to debauch women shows that he has not the slightest intent to chide them or present them as worthy of reprobation. One scene in this play is worthy of Astrea, who, according to Pope, "fairly puts all characters to bed," and more than one allusion carries us back to the courts of the Cæsars. Is Vanbrugh, then, to be expurgated or banished? A thousand times no. If there is one thing in which men are now in earnest, it is that they will have the history of human life and human thought in its integrity. In more senses than one the plays of the Restoration are, to employ an abused word, human documents. They overflow with wit, humour, vivacity, life; they present the manners, if not of a country, at least of a court; and they are a necessary and indispensable chapter in our moral and intellectual growth. It has fared ill with those who have sought to restrict the freedom of literature. Pope—

who lived near enough to the time of the Restoration, and was yet subject to the reaction that followed the establishment of a pure court and the philippic of Collier—puts the case fairly:—

Tell me if Congreve's fools are fools indeed!
What pert, low dialogue has Farquhar writ!
How Van wants grace, who never wanted wit!

The present generation can know Vanbrugh only in books. Writing so recently as half a century ago, Leigh Hunt could still draw illustrations of the Restoration dramatists from the stage, and speak of "old Palmer, as Dick Amlet, asking his mother's blessing on his knee," and declare him "the very idea of a graceless son." He had seen, moreover, Mrs. Jordan as Miss Peggy, Miss Prue, and Miss Hoyden, and found the task hard, as she played them, to know which was best.

Taken as a whole, Vanbrugh is inferior to none of the dramatists with whom it is customary and natural to associate him. He had not the wit of Congreve—what writer had?—and he troubled himself little about the originality of his stories, most of which he took from the French. He is unsurpassable, however, in invention, full of animal spirits, and unequalled in description of character. Lord Foppington owes something to Colley Cibber, whose Sir Novelty Fashion supplied the idea and the outline. As Cibber played both parts, the resemblance must naturally be strengthened. The later character is, at least, immeasurably superior to the earlier, and is probably the most brilliant in the Restoration drama. Those fortunate enough to recall Grisoni's picture of Colley Cibber as Lord Foppington have always present with them a perfect picture of aristocratic assumption and affectation. Concerning the wives of Vanbrugh it is well not to speak. Love with them has an aspect less romantic than it assumes in the most realistic of modern novels. Vanbrugh's vulgar characters are, however, admirably drawn. The non-completion of 'A Journey to London' was a misfortune, though Cibber showed remarkable talent in extracting from it 'The Provoked Husband.'

Mr. Ward has supplied an admirable edition of Vanbrugh, to which he has contributed an able preface and useful notes. For biographical particulars concerning Vanbrugh he has applied to authorities not previously consulted, and he has settled some disputed points. We are not always in accord with him in his notes. Lord Foppington says concerning the trick played upon him by his brother, "He does, indeed, deserve to be *chartre*, stap my vitals," on which Mr. Ward has the note, "*I.e., mis en chartre*, sent to jail" ('The Relapse,' Act IV. sc. vi.). The letter of Lord Foppington to Coupler, Act V. sc. i., "I would have qualified him for the seraglio, stap my vitals," shows what was intended. In the phrase of Lopez, 'The Mistake,' Act V., "Why, madam, have you no pity, no bowels? Stand and see one of your husbands *stotered* before your face," no explanation is given of "*stotered*." We should, perhaps, read *stotered*=slaughtered. If it is not that, it must be *stotter*=to affect with staggers, a word used by Dufey. In the conversation between the players in the fragment of 'Æsop,' Pt. II., which deals, as Mr. Ward says, with the quarrel between

the Patentees and the actors, one of the players says, "Why, sir, your humble servants here, who were the officers, and the best of the sailors (little Ben amongst the rest), seized on a small bark that lay to our hand, and away we put to sea again." On this Mr. Ward has the note, "'Little Ben' is, of course, Betterton, the leader of the seceding actors." This is far from satisfactory. Why should Betterton, the leader, be included among the sailors, not the officers? Why should he be called Ben when his name was Thomas? Why "little" when he was majestic? Betterton was at this period at least sixty-two years of age, and little likely to incur such an appellation. It might more reasonably be supposed to apply to Dogget, who played in 'Æsop' and won great name as the original Ben in 'Love for Love.' Some allusion now lost, but then familiar to the audience, was probably intended. Putting aside these points, we have found Mr. Ward's work erudite and serviceable. As a library edition of Vanbrugh the book is satisfactory and attractive.

Les Époques du Théâtre Français (1636-1850). Par Ferdinand Brunetière. (Paris, Calmann Lévy.)—Under this title M. Brunetière has printed the series of *conférences* delivered recently at the Odéon. Considerable light upon the development and history of the stage is thrown by these essays, which begin with 'Le Cid' and close with the drama of Scribe and Musset. With the theory of evolution propounded we are not prepared wholly to agree, and a scheme which assigns to plays such as 'Rodogune' and 'Andromaque' the same space it devotes to the entire Théâtre Romantique is necessarily imperfect. Many of the views expressed have, however, much interest and value. The vindication of Scribe was necessary, and the estimate of Musset is just and eloquently expressed. Especially excellent is the species of parallel between Shakespeare and Musset which is attempted. It is due, perhaps, to the scheme that this work seems out of balance, but we should like to have had more concerning Hugo, Sedaine, Diderot, and Beaumarchais, even if we had to sacrifice something concerning Corneille.

THE WEEK.

FERRY's—Performance of the Independent Theatre: 'Alan's Wife,' a Study in Three Scenes. 'Theory and Practice,' a Dialogue. By Arthur Benham.

WHEN, as a protest against the office and action of the censor, the Independent Theatre was established, the fear—or was it the hope?—was that restrictions upon decorum were what it was sought to evade. Studies from Balzac or Guy de Maupassant, or even Zola, might "tickle the ears of the" privileged "groundlings," or some play of Ford or Heywood, whose very name is now an offence, might be dragged from its retirement, and set in all its crudity before subscribing maids and matrons. This gratification or outrage has been spared us. It is not the aspects of irregular passion that Independent dramatists seek to set before us; it is the squalor and revolt of poverty. The theme, as one of innumerable themes, is acceptable enough. It is as right of Morland to paint a pigsty as of Canaletto to depict a palace. But we may have too much gloom. Even on the West Coast of Ireland it does not always rain. We have been so often depressed and harrowed at the Independent Theatre that, if only as a

change, we should like, with the more sanguine subscribers, to be a little shocked.

'Alan's Wife,' the principal piece in the latest representation of the Independent Theatre Society, does not pretend to be a play. It consists of three disconnected scenes, the links between which are easily supplied by the audience. Scene the first closes with the bringing on the stage of the body of a man who has been mangled and slain in an accident with machinery; a second scene ends with the murder of an infant by its mother, and a third with the mother, mute, resolute, and impenitent, going out to meet her doom, the gallows. The subject, indeed, brings with it recollections of many previous works, that most strongly brought to mind being Mr. Hardy's novel 'Tess of the D'Urbervilles.' Scott's 'Heart of Midlothian' treats a similar subject in a very different fashion, and in a superior fashion also, which is nothing to the point. A resemblance has been pointed out to 'Mrs. Keith's Crime.' The anonymous writer gives as its source a story by Elin Ameen. That the treatment is in a sense potent few will be found to deny; the psychology is conceivable, and the termination is impressive. In 'A Doll's House' we are shown a mother leaving her children because she finds out that her husband is a weak and contemptible Pharisee; in 'Alan's Wife' a mother, who has married her husband for his Viking stature and beauty, and has dreamed that his child, which she carries within her, will resemble him in physical gifts, slays him when she finds him puny and deformed. She does this out of love, and the state of mind in which the deed is committed may be conceived. Her attitude of revolt against the theory that all calamity is to be received as a blessing in disguise is in the spirit of a chorus of 'Atalanta in Calydon.' The whole is shudderingly nude, and its truth of detail is revolting. We make no strong protest. Horror long ago began to take the place assigned in Aristotle to terror. We wish, however, that our new dramatists would put a little light into the picture. All action does not pass in a cavern. That there is a joy in life the heroine boasts, and it is her delight in this that apparently brings on her punishment. "Cakes and ale" shall still be had in spite of Good Templars and dramatists of the latest school, and "ginger shall be hot i' the mouth too." Miss Elizabeth Robins played the heroine with great feeling and force, and conveyed an excellent idea of a brooding woman broken down by grief and haunted by an abiding sense of wrong. The general performance was adequate. 'Theory and Practice,' the opening duologue, is of little importance, treating a commonplace subject in commonplace fashion.

Dramatic Gossip.

It is known that the Shakspeare commemoration performances of last week were interrupted by the indisposition of Mr. F. R. Benson. We regret to learn that typhoid fever has supervened upon influenza, and that the actor's condition inspires anxiety.

SIGNORA ELEANORA DUSE will now, it is determined, make her first appearance at the Lyric on the 16th inst., playing in an adaptation of 'La Dame aux Camélias.' The repertory

she brings with her is taken almost wholly from the French drama of the last fifty years, though we find a mention of 'Antony and Cleopatra.'

THE next representation of the Independent Theatre will be given on June 2nd, and will consist of a three-act play entitled 'Leida,' translated by Mr. A. Teixeira de Mattos from the Dutch of Mrs. Browne-Mees.

'JEALOUS IN HONOUR,' a four-act play by an author electing to call himself Basil Broke, was given on Thursday afternoon in last week at the Garrick Theatre. It is an amateurish, but not wholly incapable work, dealing with niceties of the marriage law between an Englishwoman and a foreigner, and with an invention of an electric gun. Miss Kate Rorke was delightful as the heroine, and Mr. Gilbert Hare gave a wonderfully clever study of a French count. The characters generally were well sustained.

TRIPLE bills have obtained a certain measure of success which may possibly be enhanced in the case of a quadruple bill such as is promised at the reopening of the Royalty, the doors of which closed immediately after the production of 'Adrienne Lecouvreur.' One item in the new programme seems likely to be of interest. This is 'Becky,' an episode taken by Mr. J. M. Barrie from Thackeray's 'Vanity Fair.' Miss Achurch, who, when not overtasked, has much talent and versatility, might well be an ideal Becky. Mr. Charrington will, it is said, be Dobbin.

THE first production by Mr. Alexander of Mr. Pinero's new comedy, 'The Second Mrs. Tanqueray,' is fixed for the 27th inst.

THE revival at the Vaudeville of 'Forbidden Fruit' has been postponed until to-night, owing to the illness of Miss Venne.

'HOMBURG,' a sketch by Mr. Joseph Hatton, produced on Wednesday afternoon at Toole's Theatre, serves as a slight framework for imitations by Mr. Toole of Webster, Buckstone, Phelps, and Fechter, and for some comic fooling by the same actor. Mr. Toole would do well, perhaps, in his imitations to supply more "modern instances," the actors he mimics having passed out of general ken. Mr. Billington, Miss Irene Vanbrugh, Miss Johnstone, and others took part in the performance.

'ECHO,' a play by Mr. A. M. Heathcote, produced at an afternoon representation at the Trafalgar Square Theatre, is not likely to be again heard of.

A PASSION play is to be performed this year on a large scale by the villagers of Höritz in the Böhmerwald. An immense open-air stage is being erected on a hill near the village. There will be a full rehearsal of the play on Whitsun Day, but the opening is reserved until Sunday, June 4th. P. Cochem's text of the Passionspiel has been adopted as groundwork, edited, and in some parts considerably altered, by Prof. Ammann and Paul Gröfftest.

MISCELLANEA

John Hunter and London Clubs.—In a letter from John Hunter to Jenner, written probably in 1777, he says, "I was at my club last night, and did not come home till 12." I shall feel very greatly obliged for any information as to John Hunter's membership of a London club. So far as I know this membership has never been traced. JAMES B. BAILEY.

TO CORRESPONDENTS.—J. P.—H. F.—D. R.—F. & R.—G. P.—J. S.—W. G. S.—received.

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